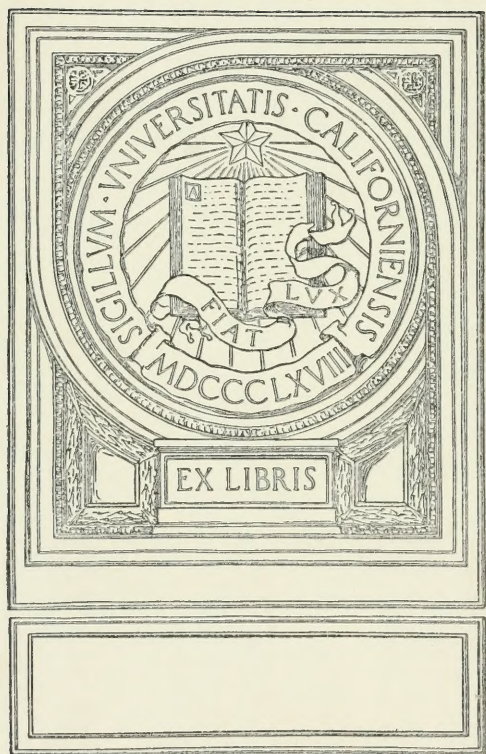


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KEY TO
PRACTICAL HARMONY
by
HOMER A. NORRIS



(50)
(male)

W. M. Kendall
- 1907 -

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KEY TO
PRACTICAL HARMONY

A COMPREHENSIVE SYSTEM OF MUSICAL THEORY
ON A FRENCH BASIS

BY
HOMER A. NORRIS

PART I. CONSONANCE

PART II. DISSONANCE

PART III. KEY TO HARMONY

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KEY TO PRACTICAL HARMONY.

PART I.

CONSONANCE.

INTERVALS.

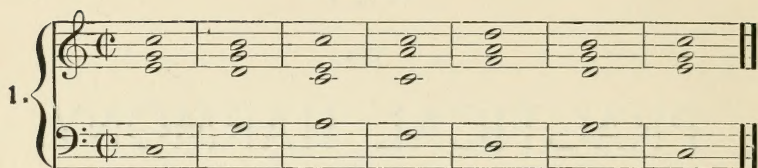
(Page 6.)



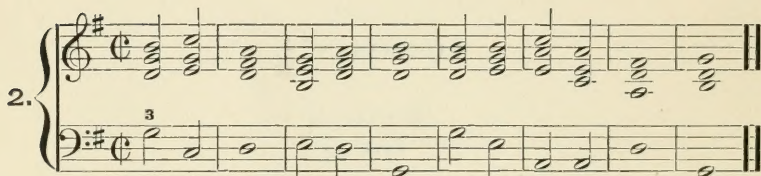
BASSES.

(Page 20.)

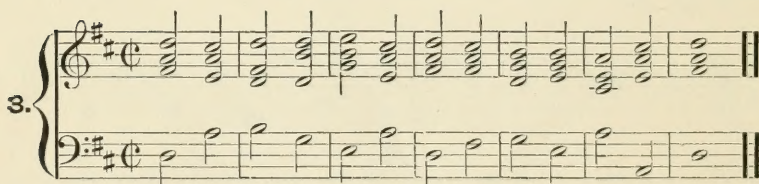
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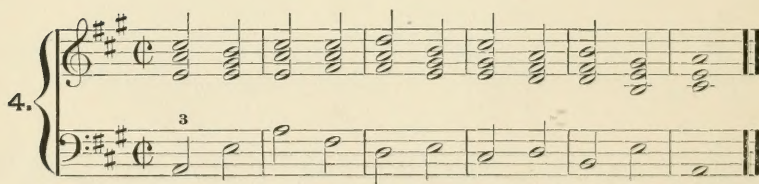
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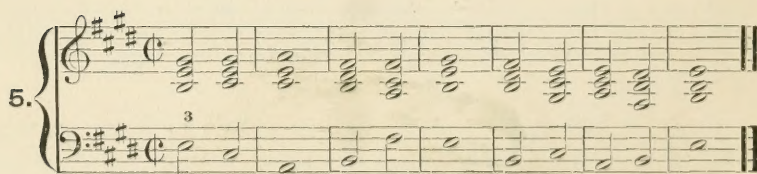
3.



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3

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11.

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13.

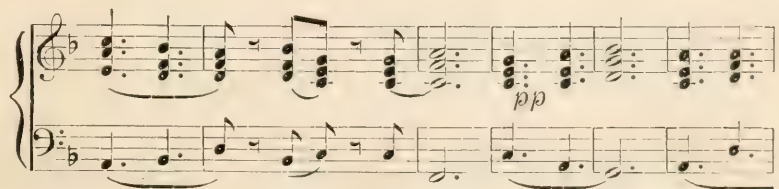
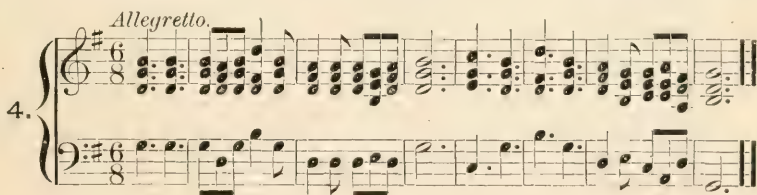
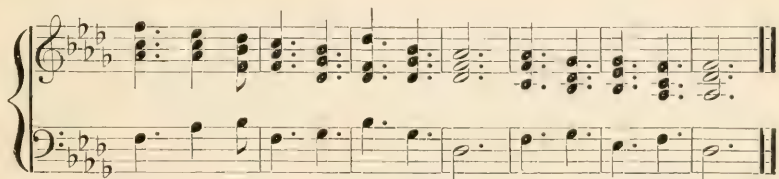
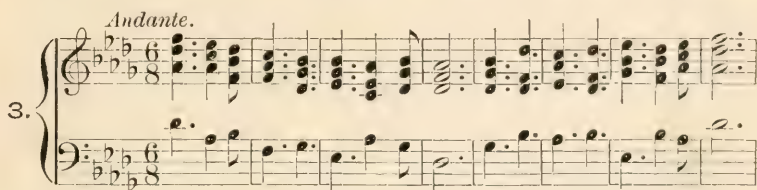
BASSES.

(Page 22.)

Allegretto.

1.

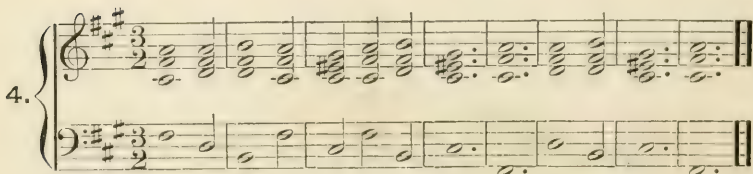
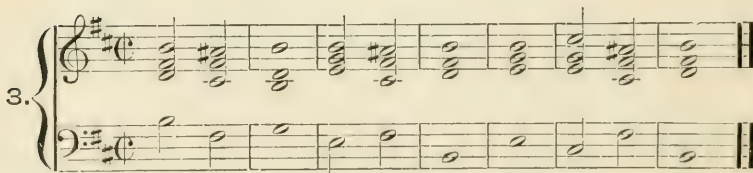
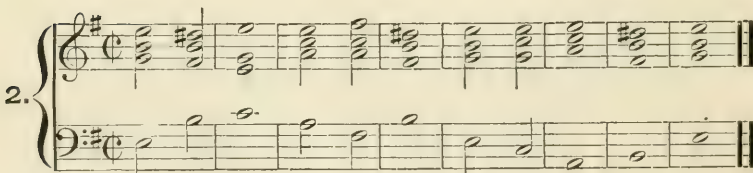
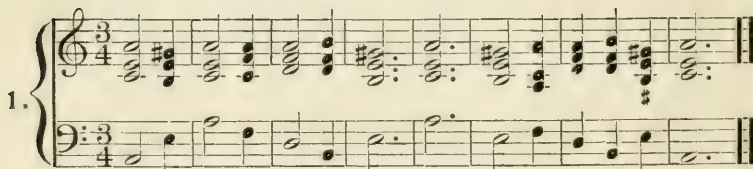
2.





BASSES.

(Page 27-28.)



5.

6.

7.

8.

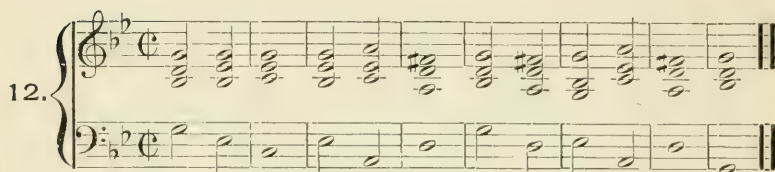
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10.

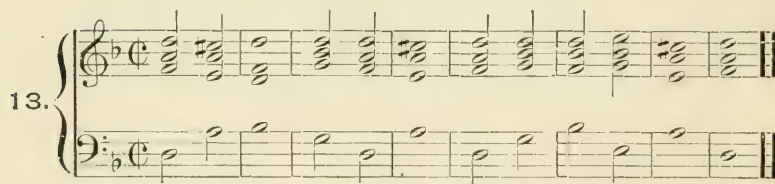
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12.



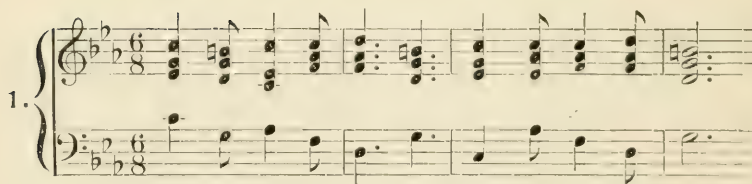
13.



BASSES.

(Page 28.)

1.



2.

Exercise 2, measures 1-8. The key signature has one flat (B-flat). The time signature is 6/8. The right hand plays chords in the treble clef, and the left hand plays a single-note melody in the bass clef. The exercise concludes with a repeat sign and a first ending bracket labeled (1).

3.

Exercise 3, measures 1-8. The key signature is C major. The time signature is common time (C). The right hand plays chords in the treble clef, and the left hand plays a single-note melody in the bass clef. The exercise concludes with a repeat sign and a first ending bracket labeled (1).

Continuation of Exercise 3, measures 9-16. The right hand continues with chords in the treble clef, and the left hand continues with a single-note melody in the bass clef. The exercise concludes with a repeat sign and a first ending bracket labeled (1).

4.

Exercise 4, measures 1-8. The key signature has two sharps (F# and C#). The time signature is 6/8. The right hand plays chords in the treble clef, and the left hand plays a single-note melody in the bass clef. The exercise concludes with a repeat sign and a first ending bracket labeled (1).

Continuation of Exercise 4, measures 9-16. The right hand continues with chords in the treble clef, and the left hand continues with a single-note melody in the bass clef. The exercise concludes with a repeat sign and a first ending bracket labeled (1).

MELODIES.

(Page 32-33.)

1.

Exercise 1, measures 1-8. The key signature is C major. The time signature is common time (C). The right hand plays chords in the treble clef, and the left hand plays a single-note melody in the bass clef. The exercise concludes with a repeat sign and a first ending bracket labeled (1).

2.

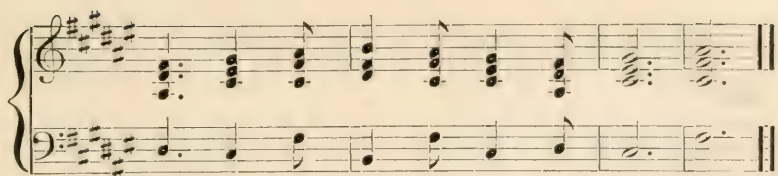
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4.

5.

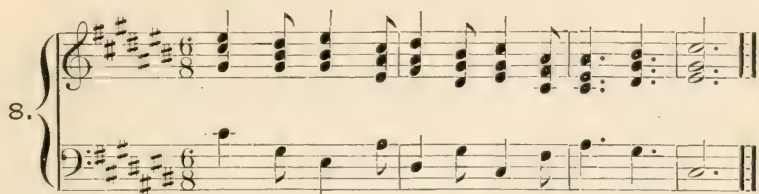
6.

7.



Exercise 7: A two-staff musical exercise in G major (one sharp). The treble staff contains a series of chords, while the bass staff contains a single melodic line.

8.



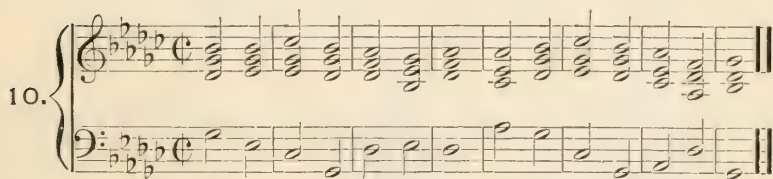
Exercise 8: A two-staff musical exercise in G major (one sharp). The treble staff contains a series of chords, while the bass staff contains a single melodic line.

9.



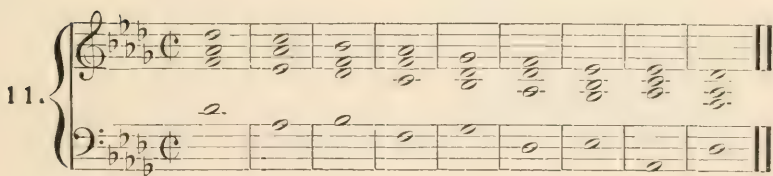
Exercise 9: A two-staff musical exercise in C minor (three flats). The treble staff contains a series of chords, while the bass staff contains a single melodic line.

10.



Exercise 10: A two-staff musical exercise in C minor (three flats). The treble staff contains a series of chords, while the bass staff contains a single melodic line.

11.



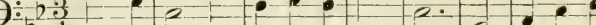
Exercise 11: A two-staff musical exercise in C minor (three flats). The treble staff contains a series of chords, while the bass staff contains a single melodic line.

12.

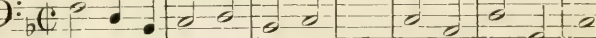


Exercise 12: A two-staff musical exercise in C minor (three flats). The treble staff contains a series of chords, while the bass staff contains a single melodic line.

13. 

14. 

15.

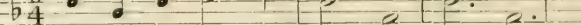


Musical score for exercise 15, featuring a treble and bass staff with various chords and melodic lines.

MELODIES.

(Pages 33-34.)

[illegible]

2.  Musical score for the second ending of 'The Bird Song'. It consists of two staves, treble and bass, in 6/4 time with a key signature of one flat. The melody in the treble staff features a series of eighth and sixteenth notes, ending with a double bar line and a repeat sign. The bass staff provides a harmonic accompaniment with chords and single notes.

3.

4.

5.

6.

PASSING-NOTES.

(Page 39.)

1.

2.

3.

4.

5.

THE FIRST INVERSION.

(Page 41-42.)

1.

2.

3.

4.

5.

6.

2.

Musical exercise 2: A two-staff piece in C major, 2/4 time. The right hand plays a sequence of chords: C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4. The left hand plays a sequence of notes: C3, E3, G3, C3, E3, G3, C3, E3, G3.

3.

Musical exercise 3: A two-staff piece in B-flat major, 3/4 time. The right hand plays a sequence of chords: Bb4-Db5-Fb5, Bb4-Db5-Fb5, Bb4-Db5-Fb5, Bb4-Db5-Fb5, Bb4-Db5-Fb5, Bb4-Db5-Fb5, Bb4-Db5-Fb5, Bb4-Db5-Fb5. The left hand plays a sequence of notes: Bb2, Db3, Fb3, Bb2, Db3, Fb3, Bb2, Db3, Fb3.

4.

Musical exercise 4: A two-staff piece in B-flat major, 3/4 time. The right hand plays a sequence of chords: Bb4-Db5-Fb5, Bb4-Db5-Fb5, Bb4-Db5-Fb5, Bb4-Db5-Fb5, Bb4-Db5-Fb5, Bb4-Db5-Fb5, Bb4-Db5-Fb5, Bb4-Db5-Fb5. The left hand plays a sequence of notes: Bb2, Db3, Fb3, Bb2, Db3, Fb3, Bb2, Db3, Fb3.

5.

Musical exercise 5: A two-staff piece in C major, 2/4 time. The right hand plays a sequence of chords: C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4. The left hand plays a sequence of notes: C3, E3, G3, C3, E3, G3, C3, E3, G3.

6.

Musical exercise 6: A two-staff piece in D major, 3/4 time. The right hand plays a sequence of chords: D4-F#4-A4, D4-F#4-A4, D4-F#4-A4, D4-F#4-A4, D4-F#4-A4, D4-F#4-A4, D4-F#4-A4, D4-F#4-A4. The left hand plays a sequence of notes: D3, F#3, A3, D3, F#3, A3, D3, F#3, A3.

THE SECOND INVERSION.

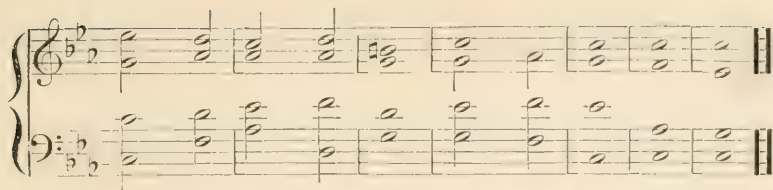
(Pages 53-54.)

1.

2.

3.

4.



First exercise: Treble and bass staves in B-flat major (two flats). The melody in the treble staff consists of eighth and quarter notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

1.

Exercise 1: Treble and bass staves in D major (two sharps). The treble staff features a complex texture with many beamed sixteenth notes, while the bass staff has a simpler accompaniment.

2.

Exercise 2: Treble and bass staves in 3/4 time, D major (one sharp). The treble staff has a melody with some chromaticism, and the bass staff provides a steady accompaniment.

3.

Exercise 3: Treble and bass staves in common time, D major (one sharp). The treble staff has a melody with eighth notes, and the bass staff has a more active accompaniment with many beamed notes.

4.

Exercise 4: Treble and bass staves in B-flat major (two flats). The treble staff has a melody with eighth notes, and the bass staff has a simple accompaniment.

5.

Exercise 5: Treble and bass staves in B-flat major (two flats). The treble staff has a melody with eighth notes, and the bass staff has a simple accompaniment.

6.

Andante.

7.

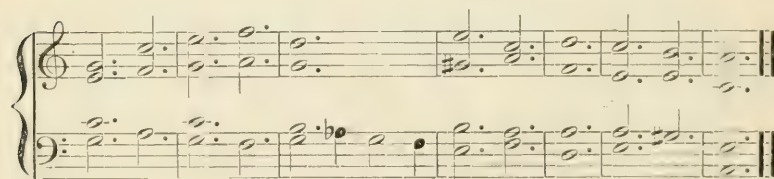
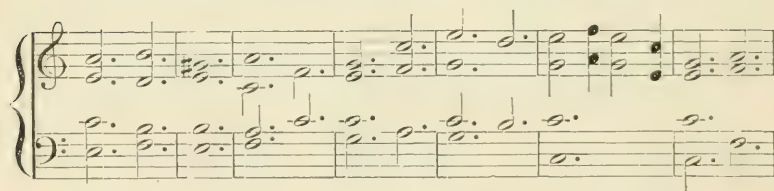
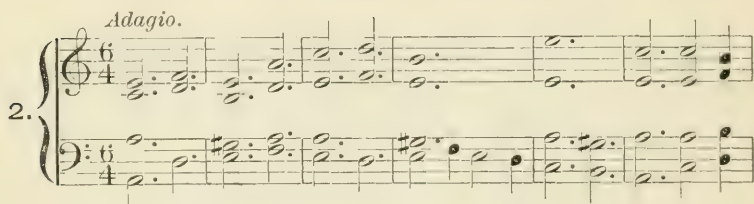
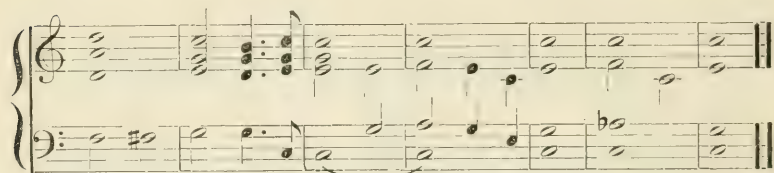
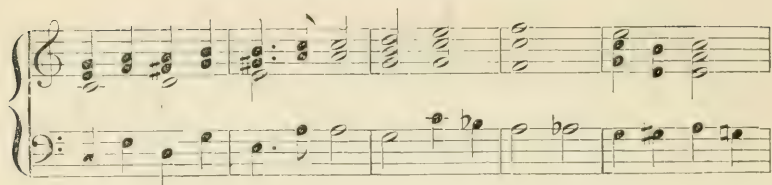
MODULATION.

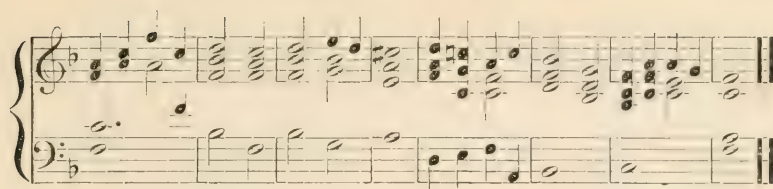
FIRST ORDER.

(Pages 72-74.)

Allegretto.

1.

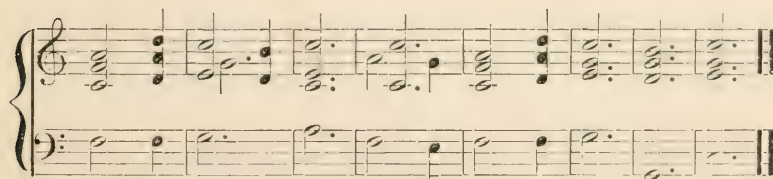
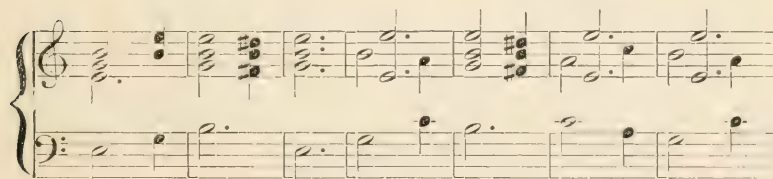
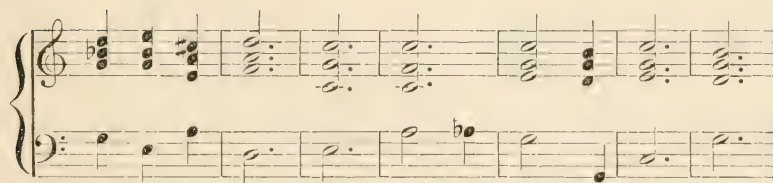




SECOND ORDER.

Allegretto.

4.



REMOTE MODULATIONS.

5. *Andante.*

TONAL SEQUENCE.

(Pages 76-77.)

1.

2.

Exercise 2: Treble and bass staves in C minor, 2/4 time. Treble staff has chords: C3, Eb3, F3, Gb3, Ab3, Bb3, C4, D4, Eb4, F4, Gb4, Ab4, Bb4, C5. Bass staff has notes: C3, Eb3, F3, Gb3, Ab3, Bb3, C4, D4, Eb4, F4, Gb4, Ab4, Bb4, C5.

3.

Exercise 3: Treble and bass staves in D major, 6/4 time. Treble staff has chords: D4, E4, F#4, G#4, A4, B4, C#5, D5, E5, F#5, G#5, A5, B5, C#6. Bass staff has notes: D4, E4, F#4, G#4, A4, B4, C#5, D5, E5, F#5, G#5, A5, B5, C#6.

4.

Exercise 4: Treble and bass staves in Bb major, 2/4 time. Treble staff has chords: Bb3, C4, D4, Eb4, F4, Gb4, Ab4, Bb4, C5, D5, Eb5, F5, Gb5, Ab5, Bb5. Bass staff has notes: Bb3, C4, D4, Eb4, F4, Gb4, Ab4, Bb4, C5, D5, Eb5, F5, Gb5, Ab5, Bb5.

Exercise 5: Treble and bass staves in Bb major, 2/4 time. Treble staff has chords: Bb3, C4, D4, Eb4, F4, Gb4, Ab4, Bb4, C5, D5, Eb5, F5, Gb5, Ab5, Bb5. Bass staff has notes: Bb3, C4, D4, Eb4, F4, Gb4, Ab4, Bb4, C5, D5, Eb5, F5, Gb5, Ab5, Bb5.

5.

Exercise 5: Treble and bass staves in 3/4 time. Treble staff has chords: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. Bass staff has notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6.

6.

Exercise 6: Treble and bass staves in C major, 2/4 time. Treble staff has chords: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. Bass staff has notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6.

7.

Two systems of musical notation, each consisting of a grand staff (treble and bass clefs). The first system contains 8 measures, and the second system contains 8 measures. The key signature has one flat (B-flat), and the time signature is common time (C). The music features a sequence of chords and moving lines in both hands.

REAL OR MODULATORY SEQUENCE.

(Page 78.)

1.

A single system of musical notation, consisting of a grand staff (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is common time (C). The music features a sequence of chords and moving lines in both hands.


2.

A single system of musical notation, consisting of a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music features a sequence of chords and moving lines in both hands.

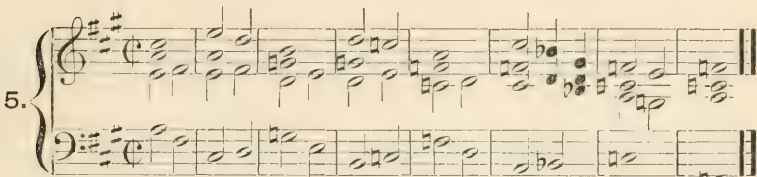
3.

A single system of musical notation, consisting of a grand staff (treble and bass clefs). The key signature has two sharps (F-sharp and C-sharp), and the time signature is common time (C). The music features a sequence of chords and moving lines in both hands.


4.




5.



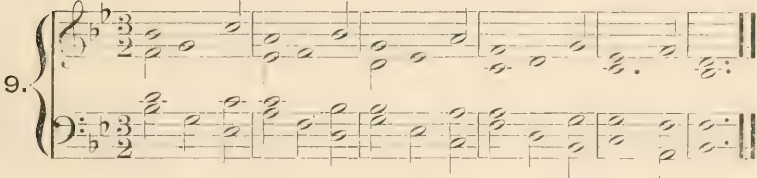
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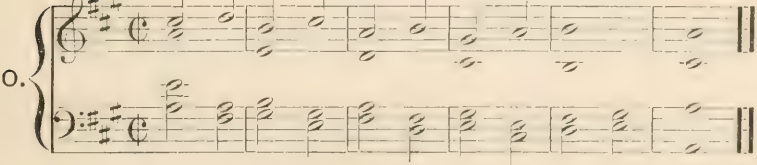
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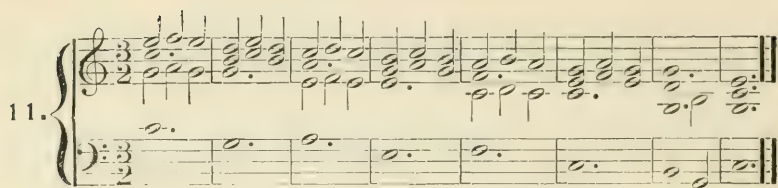
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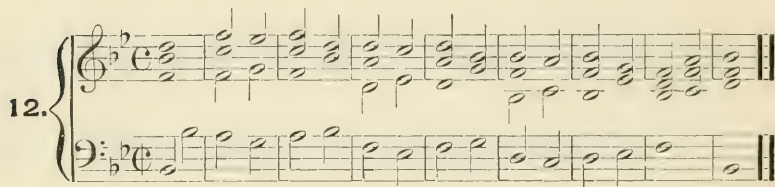
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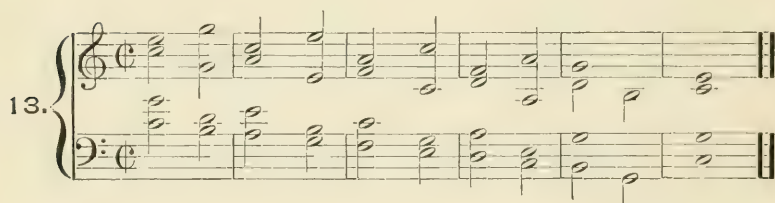
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12.



13.

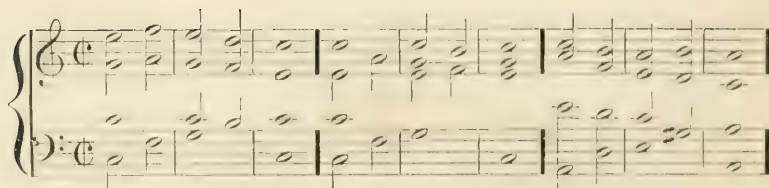


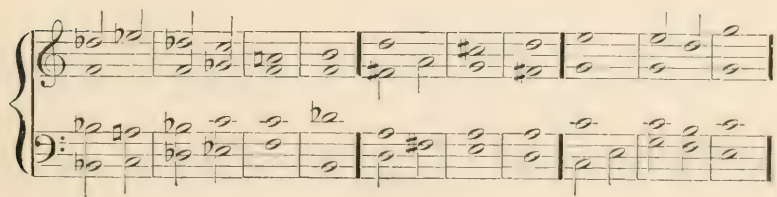
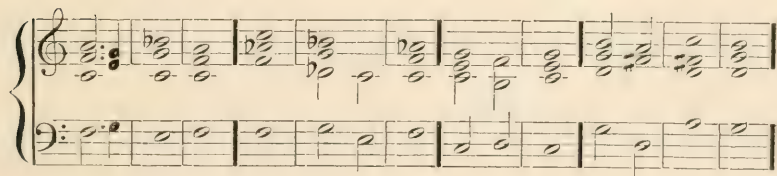
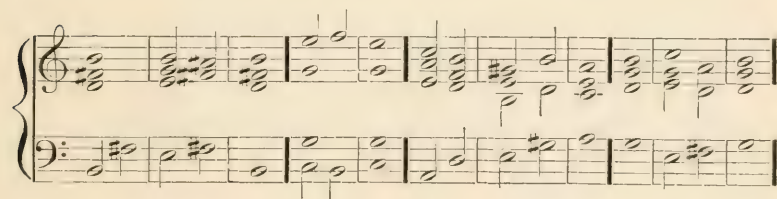
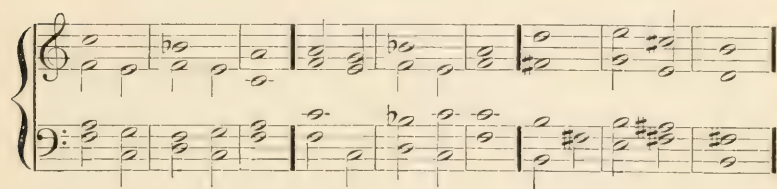
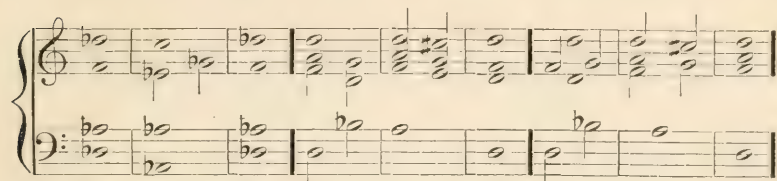
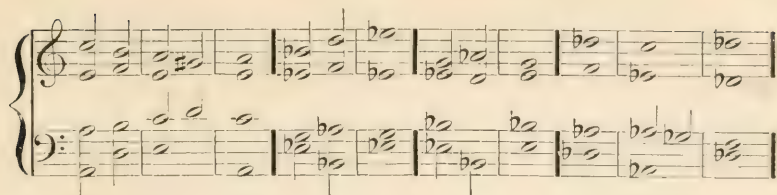
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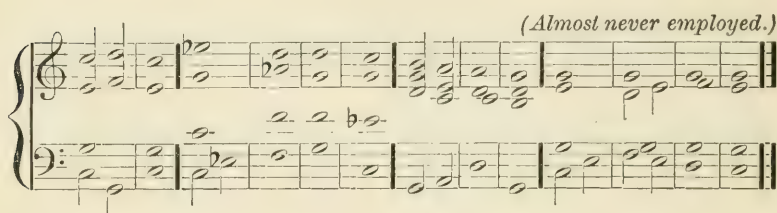
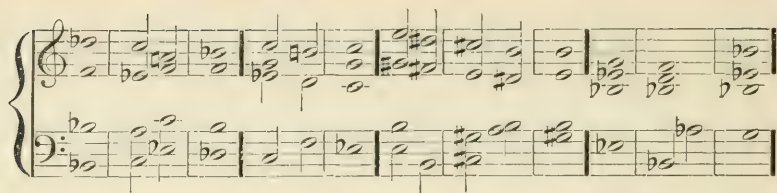
DISSONANCE.

THE DOMINANT SEVENTH CHORD.

(Pages 11-12.)

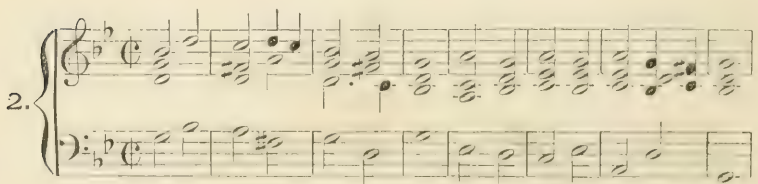
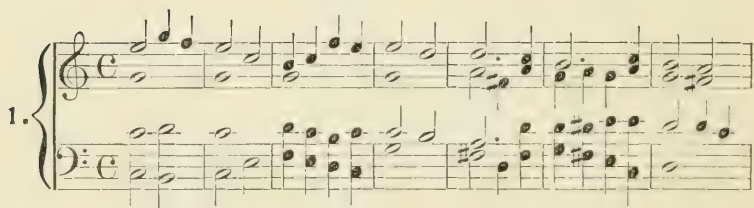


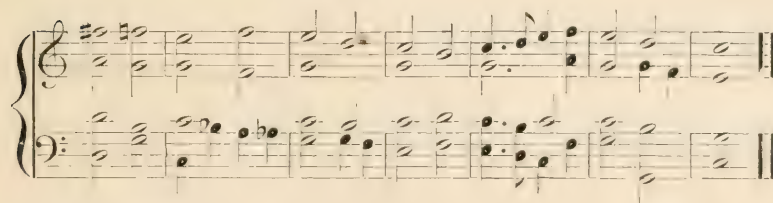
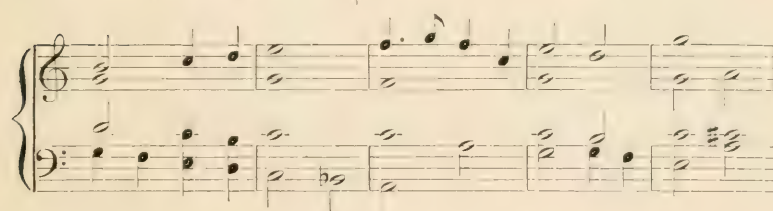
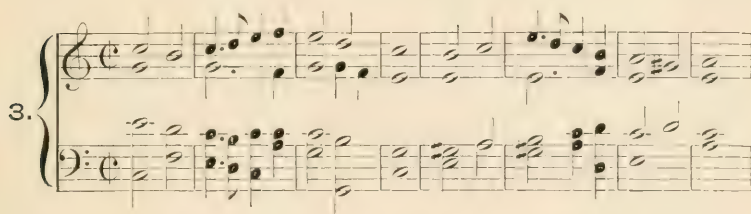
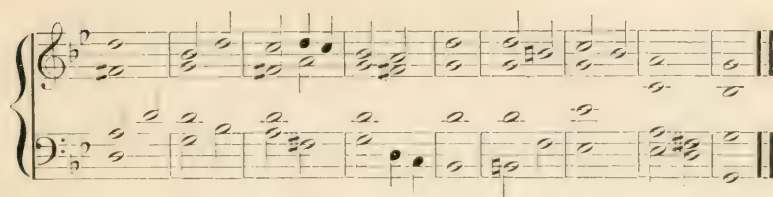
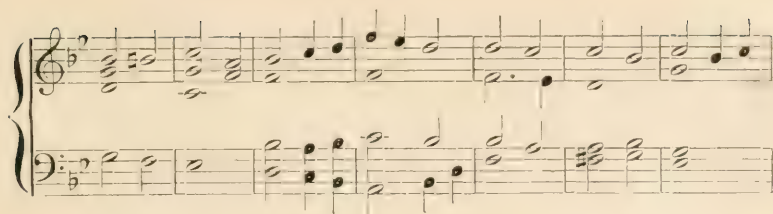




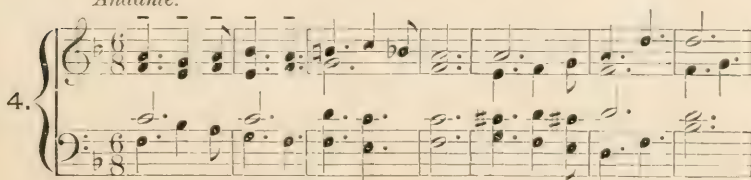
BASSES.

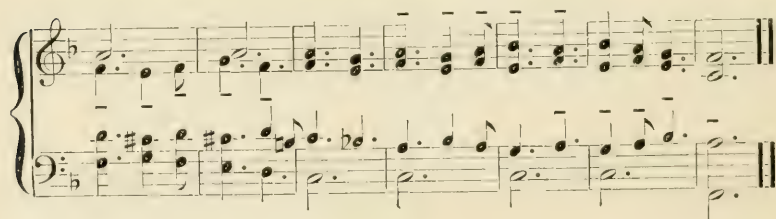
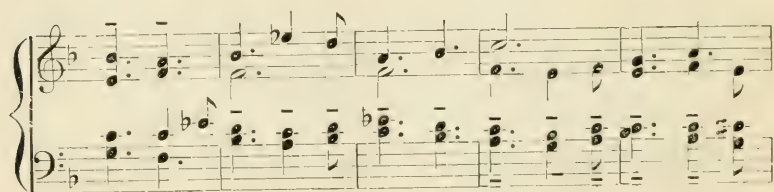
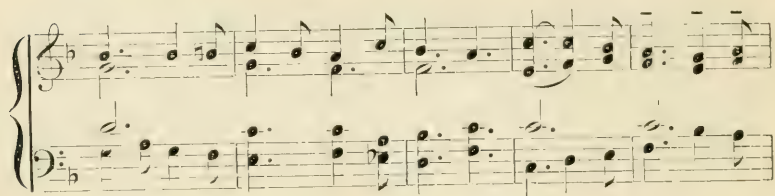
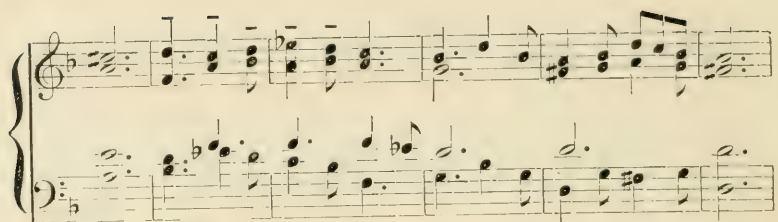
(Pages 13-14.)





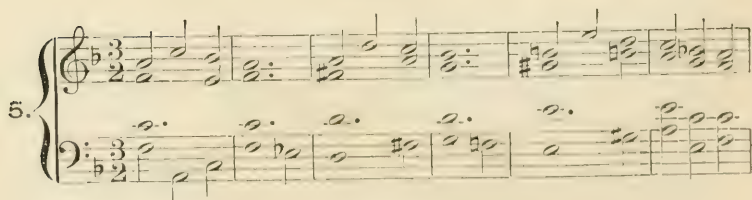
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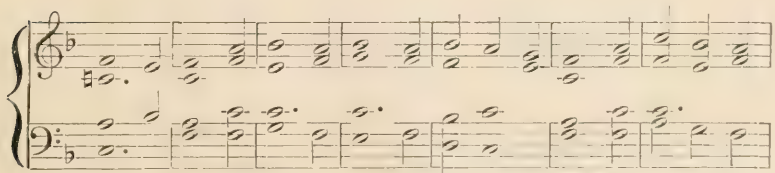
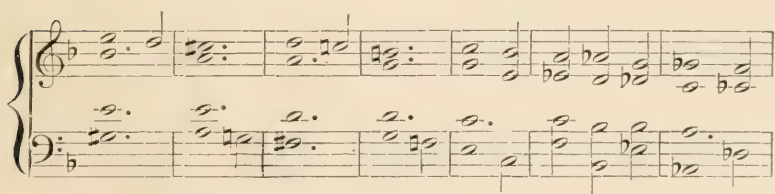
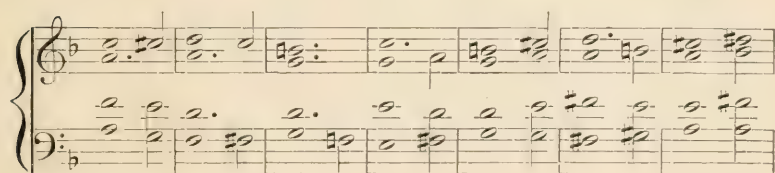
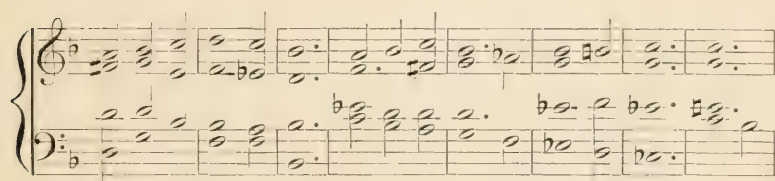
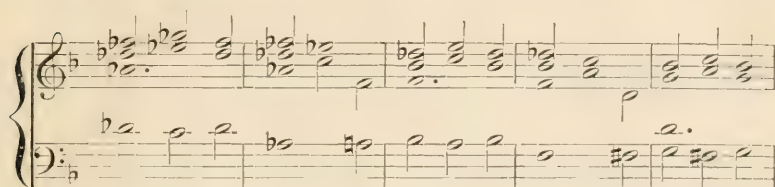
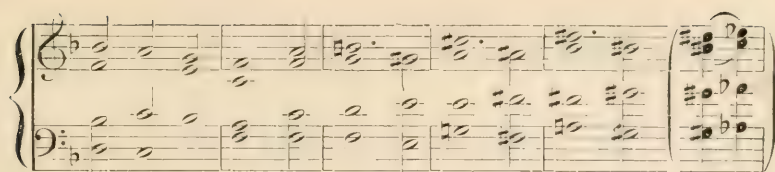


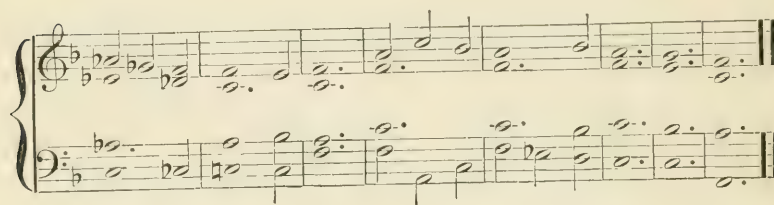
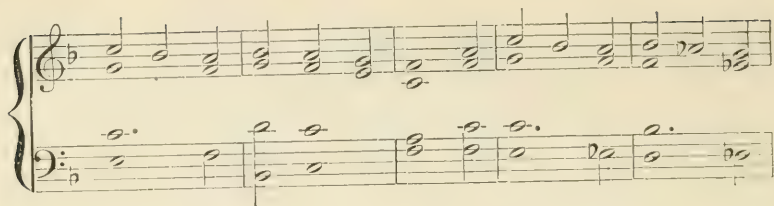


BASS.

(Page 16.)

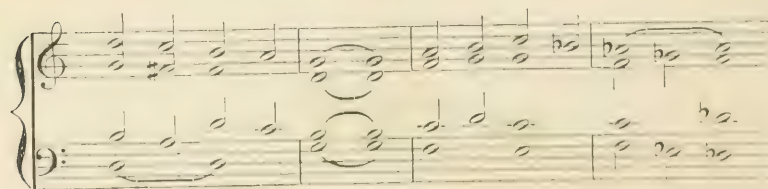
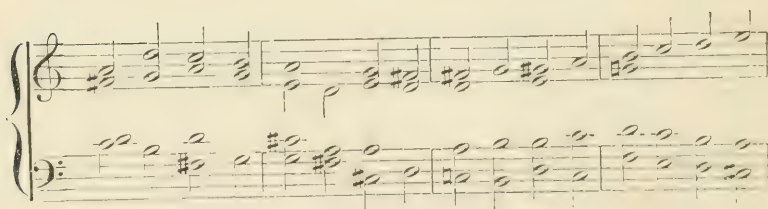
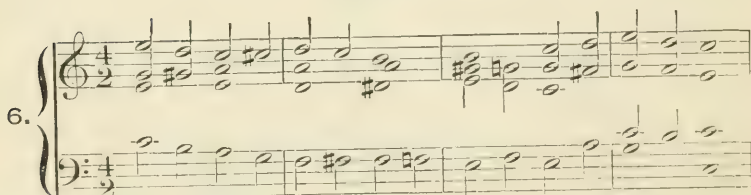


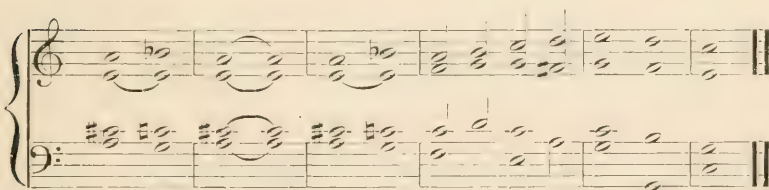
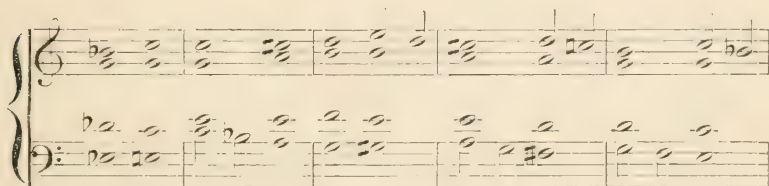
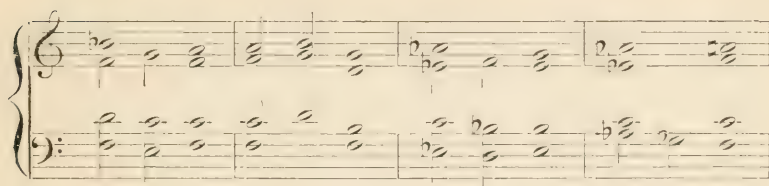
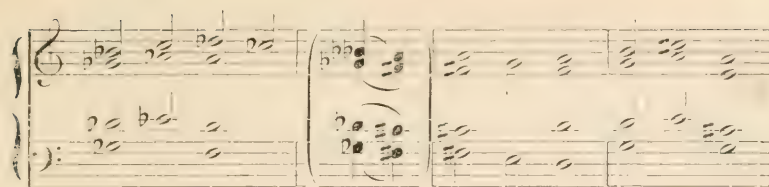




BASS.

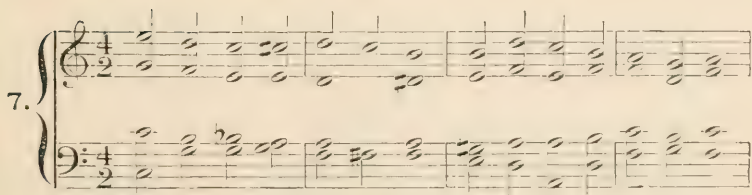
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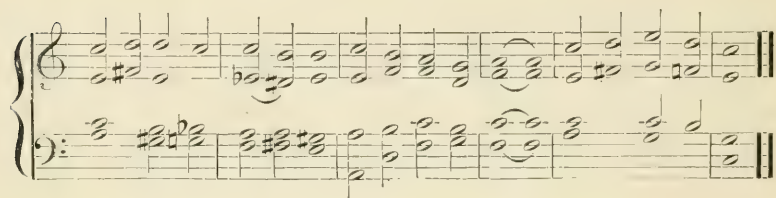
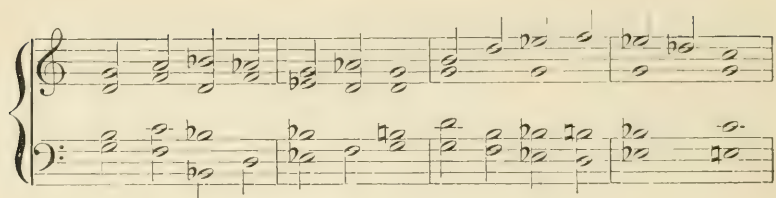




BASS.

(Page 18.)

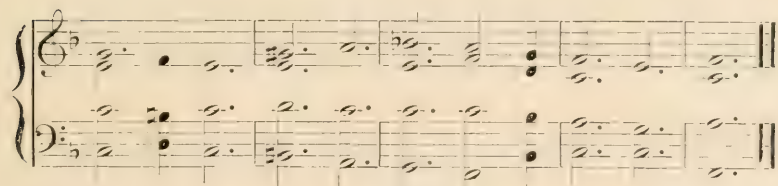
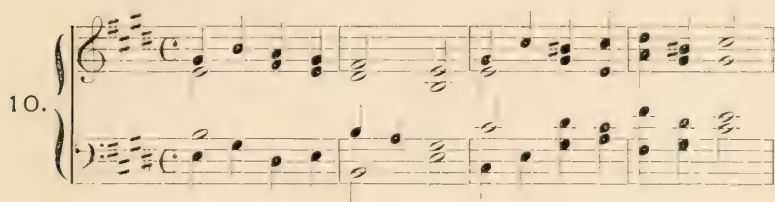


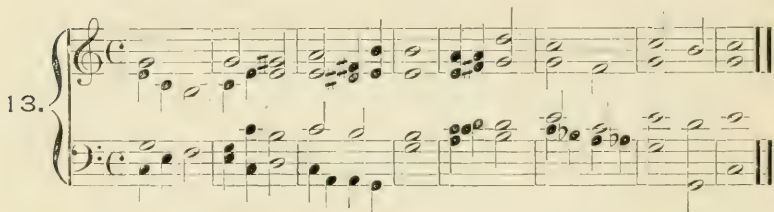


BASS.

(Page 18.)

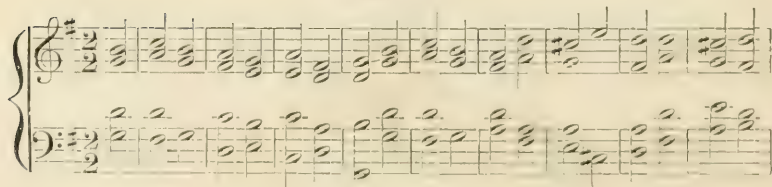


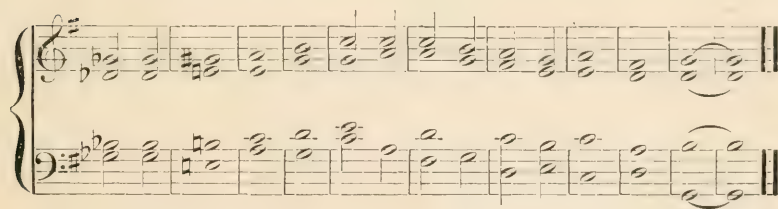
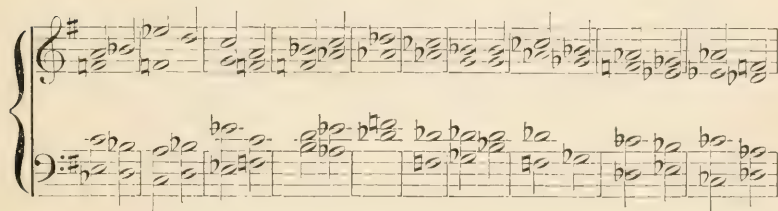
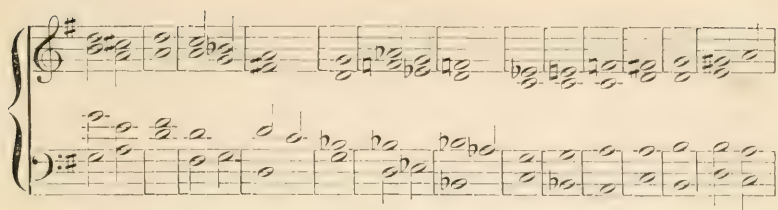




MELODY.

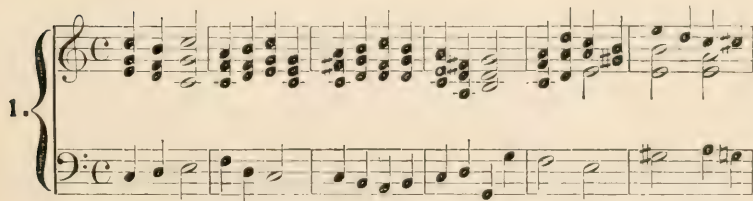
(Page 21.)

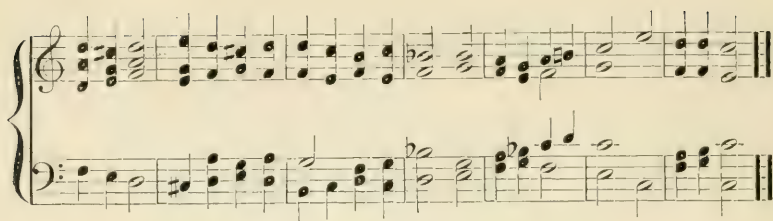




DOMINANT SEVENTH WITHOUT ROOT.

(Page 24.)

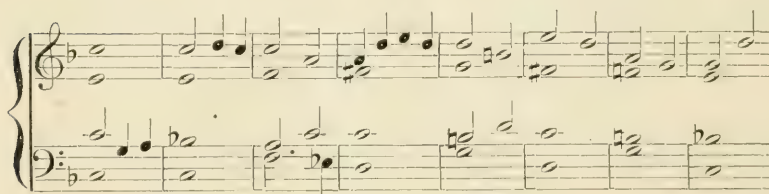
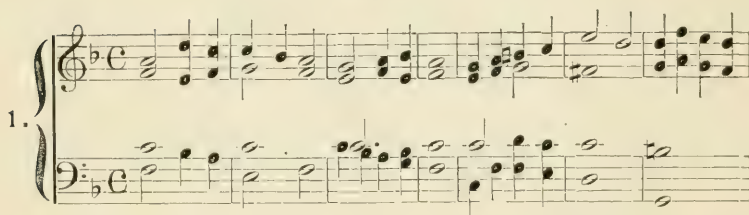




CHORD OF THE DOMINANT NINTH.

BASSES.

(Page 29.)



2.

Exercise 2 consists of two systems of piano accompaniment. The first system contains measures 1 through 8. The key signature is C major, and the time signature is common time (C). The music is written for piano with a grand staff (treble and bass clefs). The melody in the right hand is composed of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The second system contains measures 9 through 16, ending with a double bar line. The key signature changes to B-flat major (two flats) in measure 10.

3.

Exercise 3 consists of two systems of piano accompaniment. The first system contains measures 1 through 8. The key signature is C major, and the time signature is common time (C). The music is written for piano with a grand staff. The right hand features a melody of eighth and sixteenth notes, and the left hand provides a harmonic accompaniment. The second system contains measures 9 through 16, ending with a double bar line. The key signature changes to D major (two sharps) in measure 10.

4.

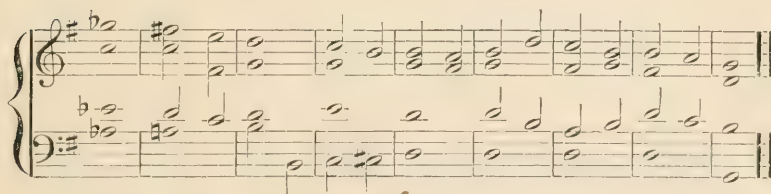
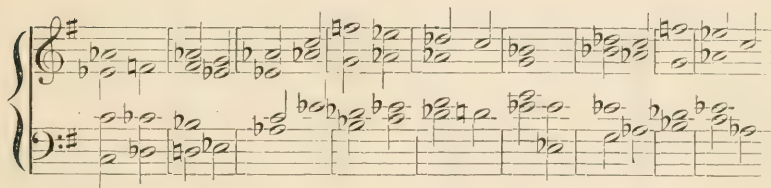
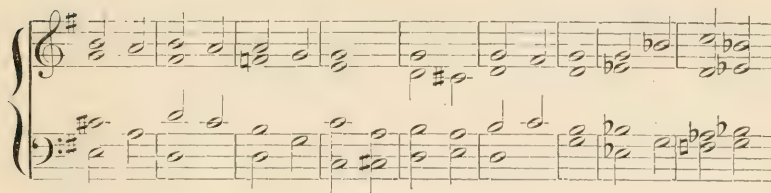
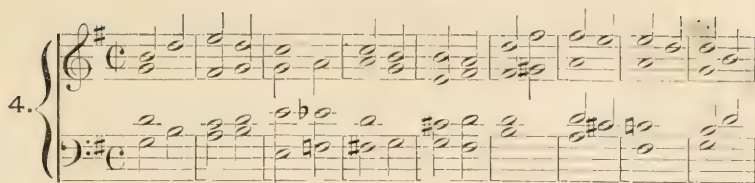
Exercise 4 consists of two systems of piano accompaniment. The first system contains measures 1 through 8. The key signature is B-flat major (two flats), and the time signature is 6/8. The music is written for piano with a grand staff. The right hand features a melody of eighth and sixteenth notes, and the left hand provides a harmonic accompaniment. The second system contains measures 9 through 16, ending with a double bar line. The key signature changes to D major (two sharps) in measure 10.

DOMINANT NINTH WITHOUT ROOT.

1.

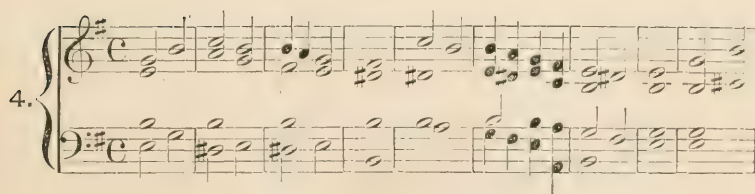
2.

3.



MAJOR AND MINOR NINTH CHORDS.

(Page 35.)



A musical score for the song "The Rose Tree". It features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature (C). The melody is written in a simple, folk-like style. The bass staff provides a harmonic accompaniment. The score is written in a clear, legible font.

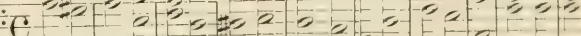
A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of two sharps (F# and C#) and a common time signature. The melody is written in a simple, folk-like style. The bass staff provides a harmonic accompaniment. The lyrics are written below the bass staff.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff with a key signature of one sharp (F#) and a common time signature (C). The melody is written in the treble staff, and the accompaniment is in the bass staff. The music is in 4/4 time and consists of 16 measures. The melody starts on G4, moves to A4, B4, and then C5, with various intervals and rests. The accompaniment provides a steady harmonic support with chords and single notes.

MINOR NINTH WITHOUT ROOT.

(Page 37.)

2.



A handwritten musical score for the song 'The Rose Tree'. The score is written on two staves, a treble staff and a bass staff, both with a key signature of one sharp (F#) and a common time signature (C). The melody is written in the treble staff, and the accompaniment is in the bass staff. The music is in 4/4 time. The piece ends with a double bar line and repeat dots. The handwriting is in ink on aged paper.

3.

Exercise 3, measures 1-8. The key signature has one flat (B-flat). The time signature is common time (C). The music is written for piano in grand staff. The right hand features a sequence of chords and dyads, while the left hand provides a harmonic accompaniment with sustained notes and moving lines.

Exercise 3, measures 9-16. The key signature has one flat (B-flat). The time signature is common time (C). The music continues in grand staff, concluding with a double bar line.

4.

Exercise 4, measures 1-8. The key signature has one sharp (F-sharp). The time signature is common time (C). The music is written for piano in grand staff. The right hand features a sequence of chords and dyads, while the left hand provides a harmonic accompaniment with sustained notes and moving lines.

Exercise 4, measures 9-16. The key signature has one sharp (F-sharp). The time signature is common time (C). The music continues in grand staff, concluding with a double bar line.

SECONDARY SEVENTH CHORDS.

BASSES.

(Page 40.)

1.

Exercise 1, measures 1-8. The key signature has one sharp (F-sharp). The time signature is common time (C). The music is written for piano in grand staff. The right hand features a sequence of chords and dyads, while the left hand provides a harmonic accompaniment with sustained notes and moving lines.

A musical score for the song "The Rose Tree". The score is written for a piano, with a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature is one sharp (F#), and the time signature is 4/4. The melody consists of a series of eighth and sixteenth notes, with a final cadence. The accompaniment consists of a simple bass line with eighth and sixteenth notes, and a final cadence. The score is written in a simple, clear style, with a large, bold treble clef and a smaller bass clef. The notes are written in a clear, legible font, and the staff lines are clearly defined. The overall appearance is that of a professional musical score.

A musical score for the song "The Rose Tree". The score is written for a piano accompaniment, featuring a treble and bass staff. The key signature is one sharp (F#), and the time signature is 2/4. The melody is primarily in the treble staff, with the bass staff providing a simple harmonic accompaniment. The piece concludes with a double bar line and repeat dots.

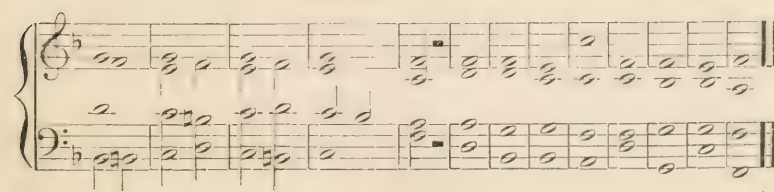
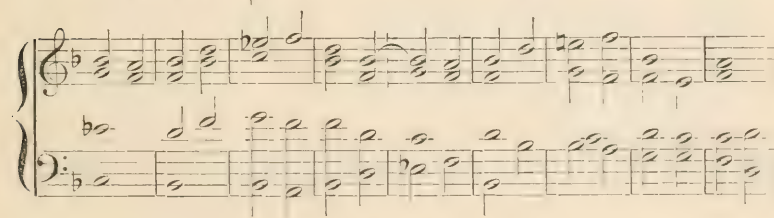
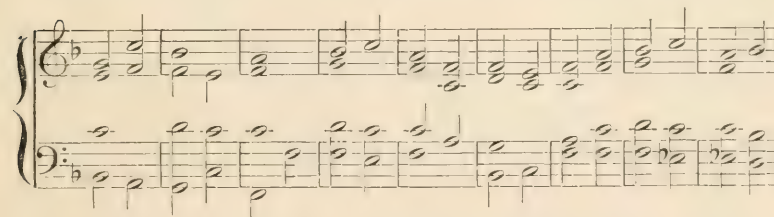
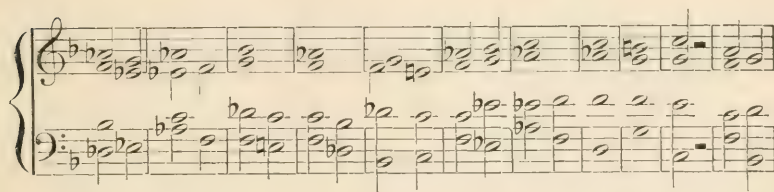
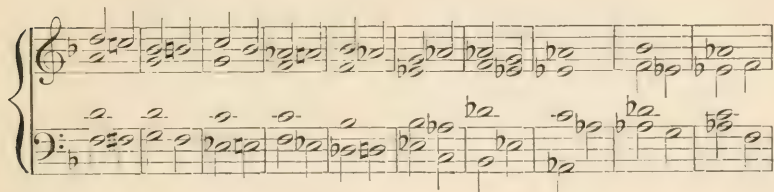
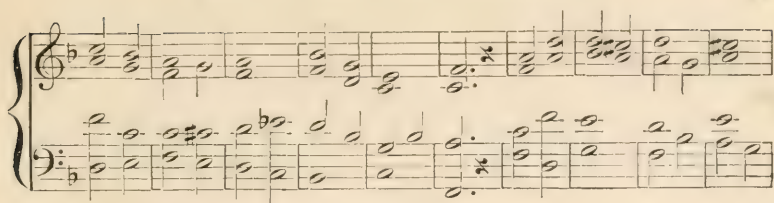
2.  Musical score for the second ending of 'The Bird Song'. It consists of two staves, Treble and Bass, in G major (one sharp) and 2/4 time. The melody continues with various eighth and sixteenth notes, including triplets and slurs, ending with a final cadence.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff contains a melody with many beamed eighth and sixteenth notes, and some chords. The bass staff contains a simple accompaniment with quarter and eighth notes. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics 'The Rose Tree' are written below the bass staff.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff with a key signature of two flats (B-flat and E-flat) and a common time signature. The melody is written in the treble staff, and the bass line is in the bass staff. The music is in a simple, folk-like style with a repeating melodic phrase. The score ends with a double bar line and repeat dots.

3.

Handwritten musical score for a piano piece, numbered 3. It features a grand staff with a treble and bass clef, both in C major. The music is written in a fluid, handwritten style with many beamed sixteenth and thirty-second notes, suggesting a fast tempo. The piece consists of two staves of music.



SEVENTHS OF THE FOURTH ORDER.

SEQUENCES.

(Pages 43-44.)

1. 2. 3. 4.

etc. etc. etc. etc.

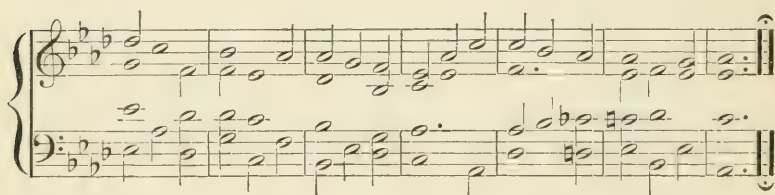
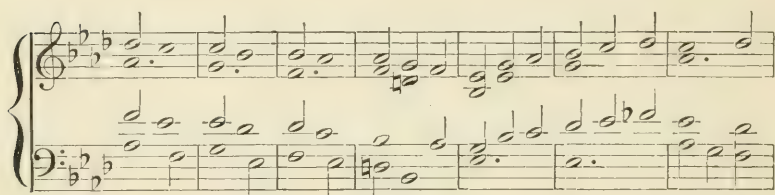
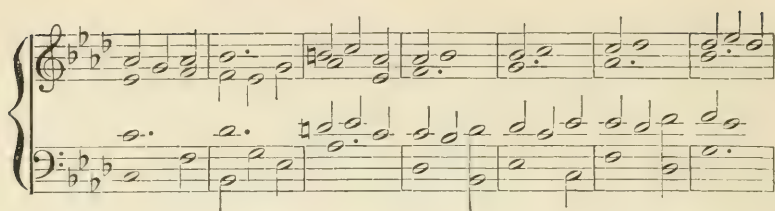
5. 6. 7.

etc. etc. etc. etc.

The image shows seven numbered musical sequences (1-7) for the seventh of the fourth order. Each sequence is written for a grand staff (treble and bass clef) in common time. The sequences are arranged in two rows: the first row contains sequences 1, 2, 3, and 4; the second row contains sequences 5, 6, and 7. Each sequence consists of a series of chords in the right hand and a corresponding bass line in the left hand. Some sequences are followed by the word 'etc.' indicating they can be extended.

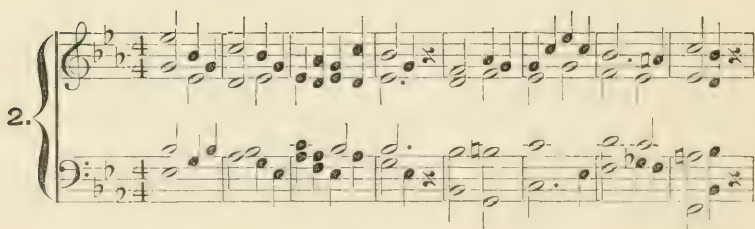
Other dispositions of the voices in the preceding sequences should be marked out by the student. Irregular resolutions of dissonances are permissible in sequence.

The image shows three musical examples, each for a grand staff in 3/2 time with a key signature of two flats (B-flat and E-flat). The first example shows a sequence of chords with a specific voice leading. The second example shows a more complex sequence with some dissonances. The third example shows another variation of the sequence. Each example consists of a series of chords in the right hand and a corresponding bass line in the left hand.



MELODY.

(Page 45.)

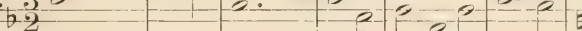


[illegible][illegible]

BASS.

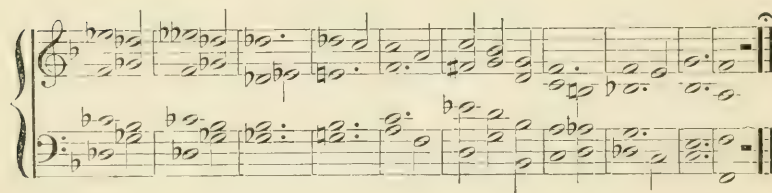
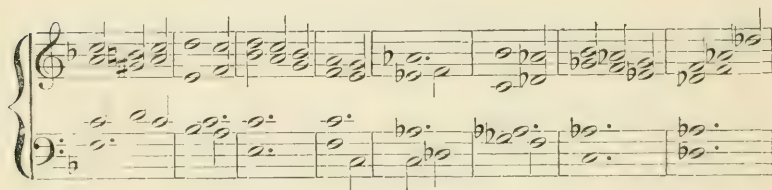
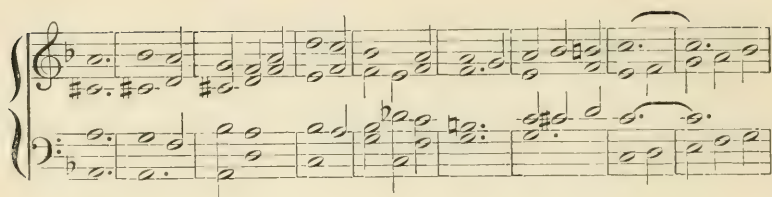
(Pages 46.)

3.



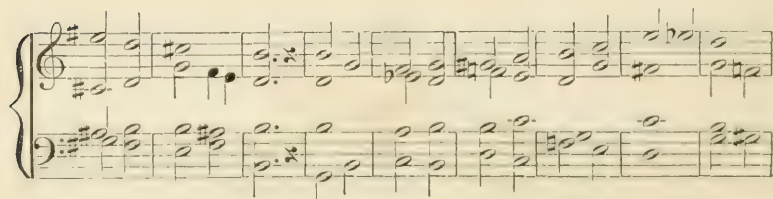
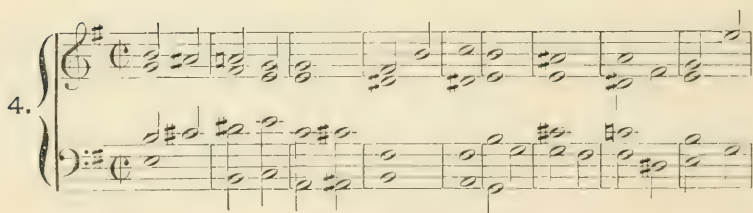
A musical score for the song "The Rose Tree". The score is written for a piano accompaniment, featuring a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 2/4. The melody is primarily in the treble staff, with the bass staff providing harmonic support. The score includes a variety of musical notations such as eighth notes, quarter notes, and half notes, along with rests and accidentals. The piece concludes with a final chord in the bass staff.

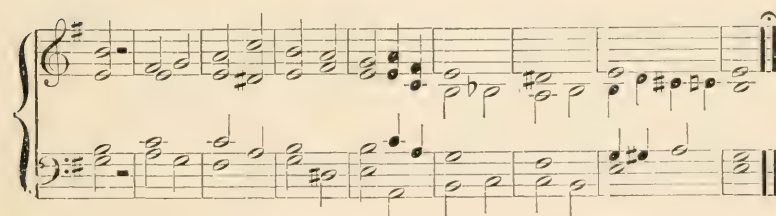
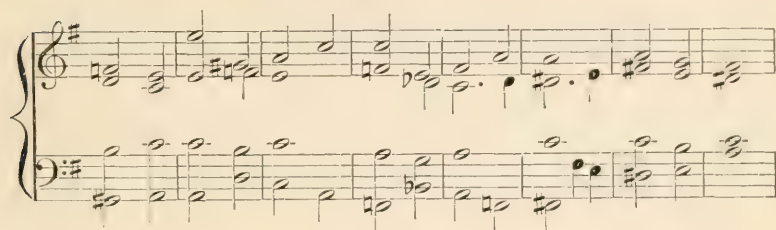
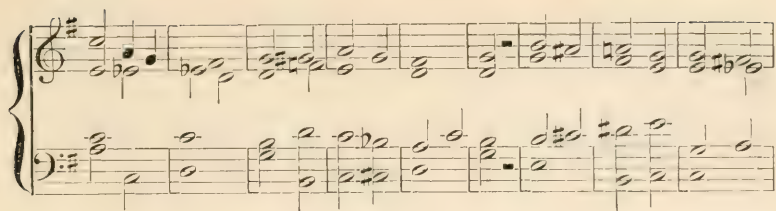
A handwritten musical score consisting of two staves joined by a brace on the left. The top staff uses a treble clef and contains notes such as G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, 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G135, A135, B135, C136, D136, E136, F#136, G136, A



BASS.

(Page 47.)

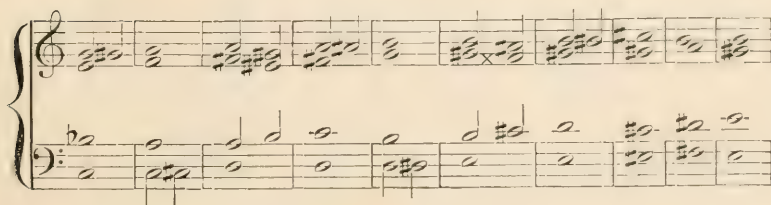
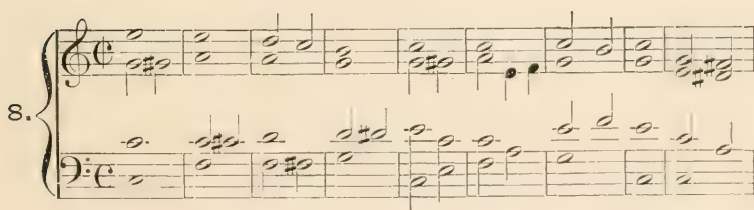




ALTERED CHORDS.

BASS.

(Page 53.)



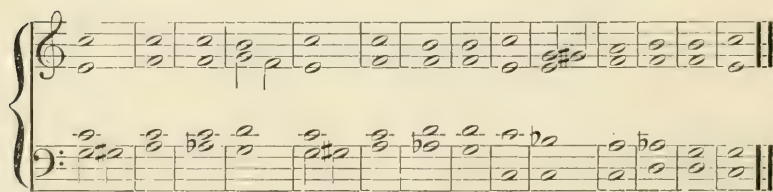
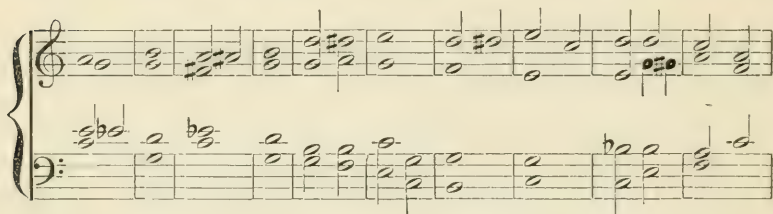
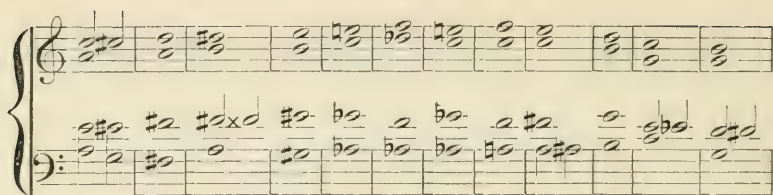
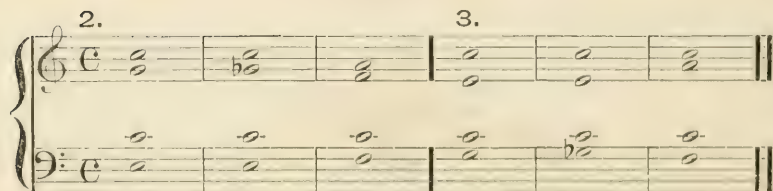


TABLE.

CHORDS ON A TONIC.

(Page 54.)



TONIC SEVENTH.

(Page 55.)

2. 3. 4.

Handwritten musical notation for the Tonic Seventh. Measure 2 shows a C major triad with a G7 chord (F#) in the right hand and a C bass note in the left. Measure 3 shows a C major triad with a G7 chord (F#) in the right hand and a C bass note in the left. Measure 4 shows a C major triad with a G7 chord (F#) in the right hand and a C bass note in the left.

DOMINANT SEVENTH.

2. 3.

Handwritten musical notation for the Dominant Seventh. Measure 2 shows a G7 chord (F#) in the right hand and a G bass note in the left. Measure 3 shows a G7 chord (F#) in the right hand and a G bass note in the left.

DOMINANT SEVENTH WITHOUT ROOT.

2. 3.

Handwritten musical notation for the Dominant Seventh without root. Measure 2 shows a G7 chord (F#) in the right hand and a G bass note in the left. Measure 3 shows a G7 chord (F#) in the right hand and a G bass note in the left.

MINOR NINTH.

2. 3. 4.

Handwritten musical notation for the Minor Ninth. Measure 2 shows a C major triad with a Bb9 chord (Bb) in the right hand and a C bass note in the left. Measure 3 shows a C major triad with a Bb9 chord (Bb) in the right hand and a C bass note in the left. Measure 4 shows a C major triad with a Bb9 chord (Bb) in the right hand and a C bass note in the left.

MINOR NINTH WITHOUT ROOT.

2. 3. 4.

Handwritten musical notation for the Minor Ninth without root. Measure 2 shows a C major triad with a Bb9 chord (Bb) in the right hand and a C bass note in the left. Measure 3 shows a C major triad with a Bb9 chord (Bb) in the right hand and a C bass note in the left. Measure 4 shows a C major triad with a Bb9 chord (Bb) in the right hand and a C bass note in the left.

4.

Exercise 4, measures 1-8. The key signature has one sharp (F#). The melody in the treble clef consists of eighth and sixteenth notes. The bass line in the bass clef consists of quarter and eighth notes. The exercise concludes with a double bar line.

Exercise 4, measures 9-16. The key signature has one sharp (F#). The melody in the treble clef consists of eighth and sixteenth notes. The bass line in the bass clef consists of quarter and eighth notes. The exercise concludes with a double bar line.

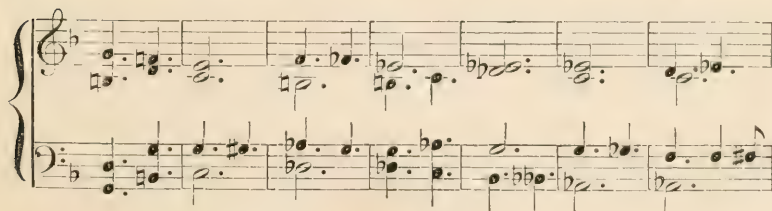
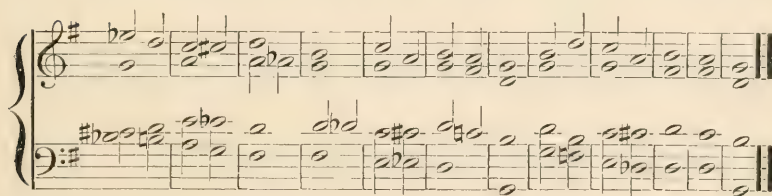
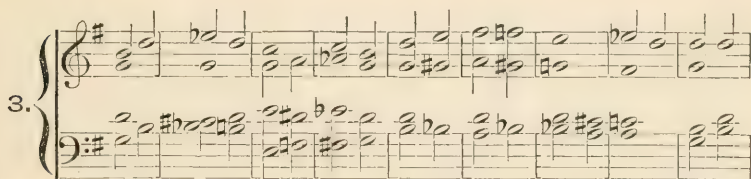
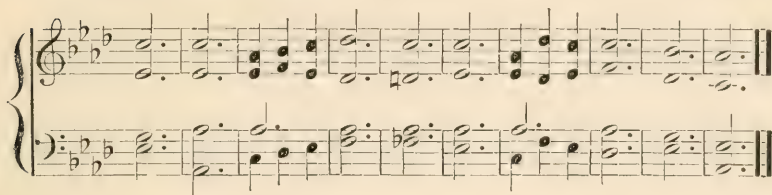
Exercise 4, measures 17-24. The key signature has one sharp (F#). The melody in the treble clef consists of eighth and sixteenth notes. The bass line in the bass clef consists of quarter and eighth notes. The exercise concludes with a double bar line.

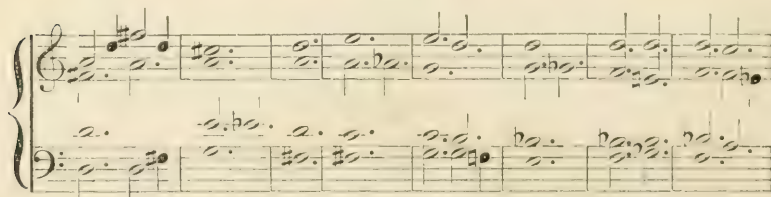
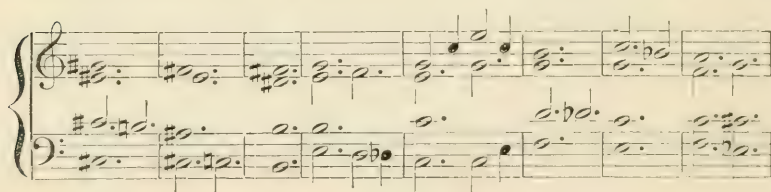
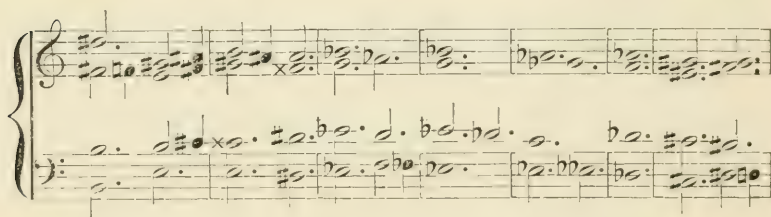
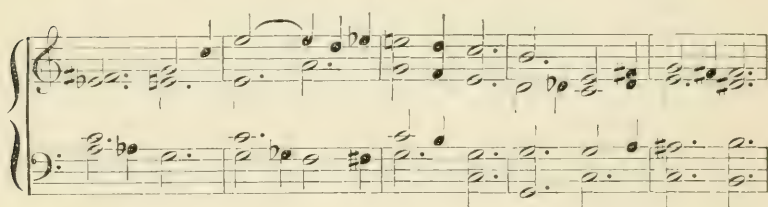
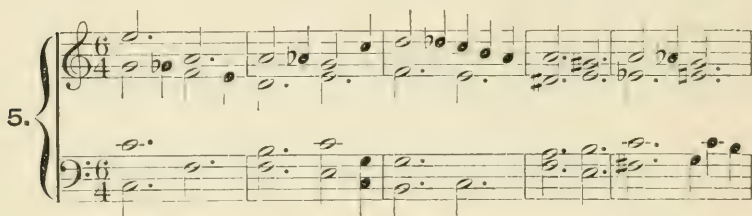
Exercise 4, measures 25-32. The key signature has one sharp (F#). The melody in the treble clef consists of eighth and sixteenth notes. The bass line in the bass clef consists of quarter and eighth notes. The exercise concludes with a double bar line.

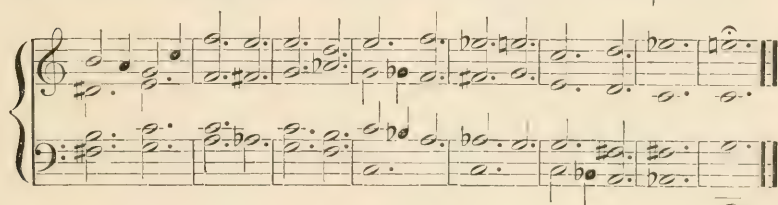
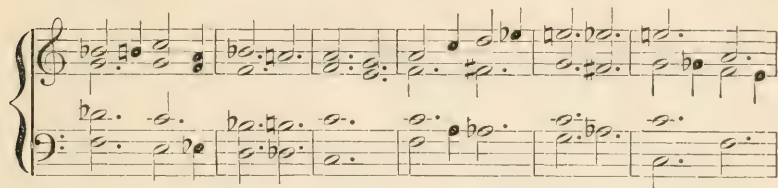
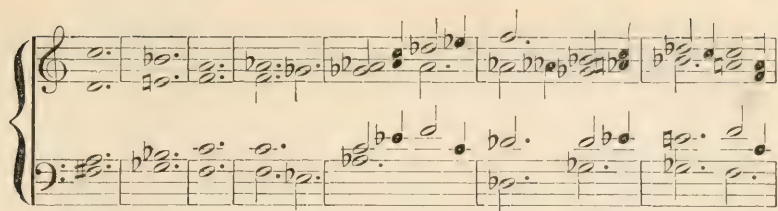
2.

Exercise 2, measures 1-8. The key signature has two flats (Bb, Eb). The time signature is 3/4. The melody in the treble clef consists of quarter and eighth notes. The bass line in the bass clef consists of quarter and eighth notes. The exercise concludes with a double bar line.

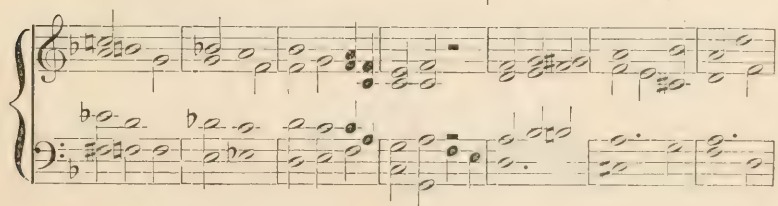
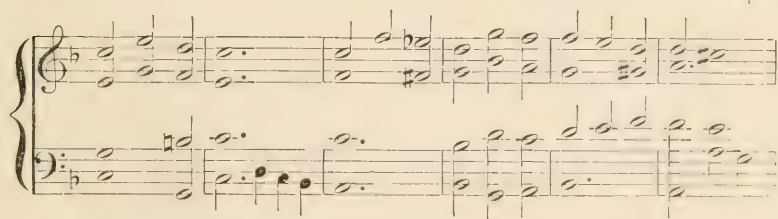
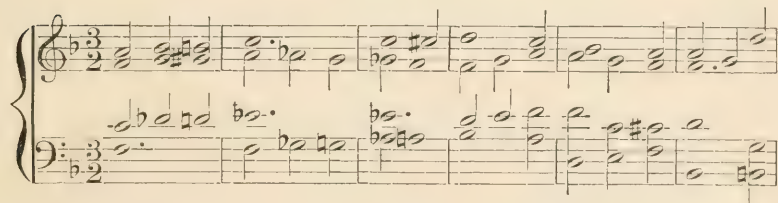
Exercise 2, measures 9-16. The key signature has two flats (Bb, Eb). The time signature is 3/4. The melody in the treble clef consists of quarter and eighth notes. The bass line in the bass clef consists of quarter and eighth notes. The exercise concludes with a double bar line.

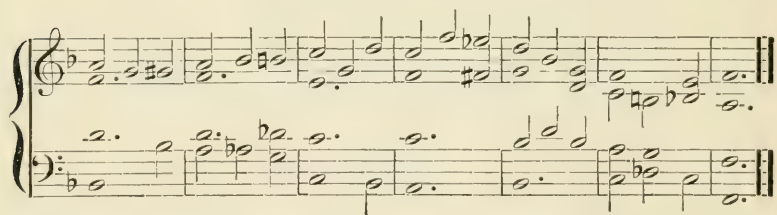
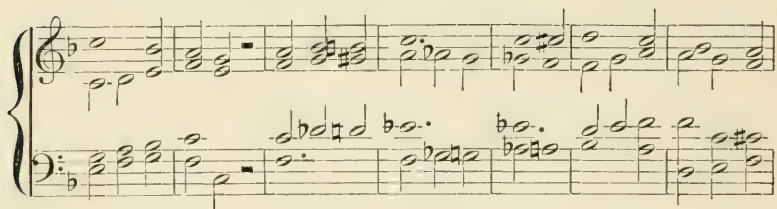
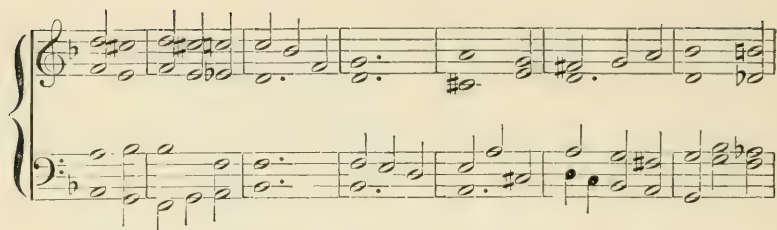






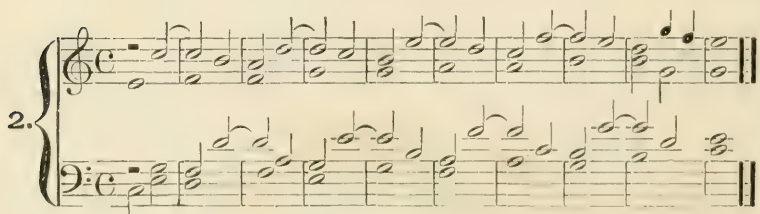
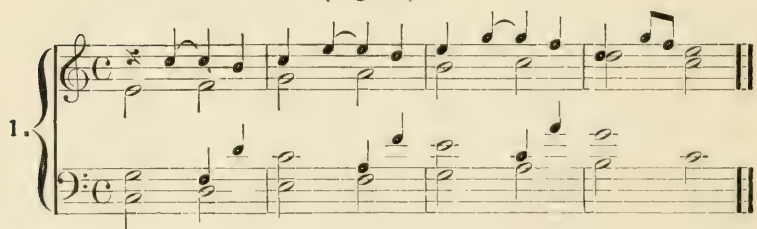
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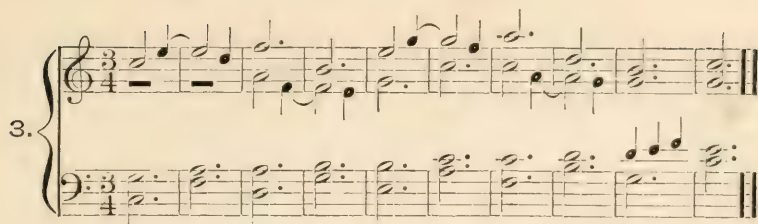


SUSPENSIONS.

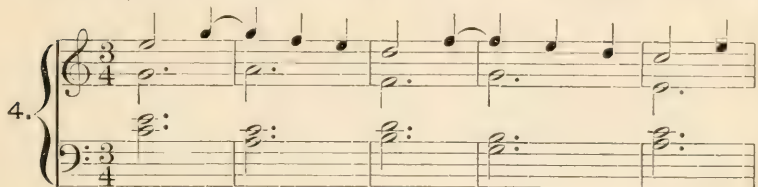
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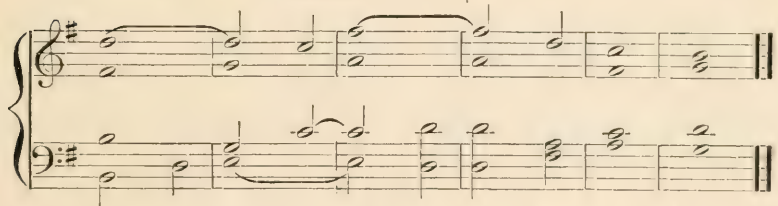
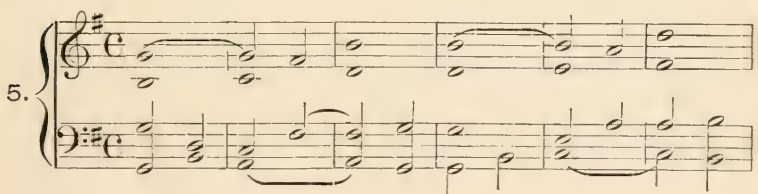
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4.



5.

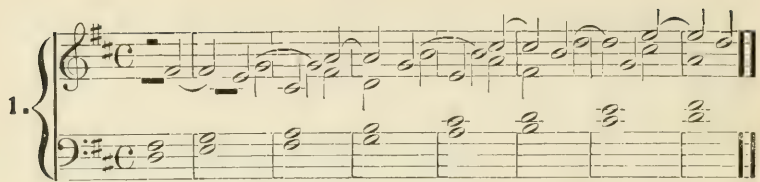


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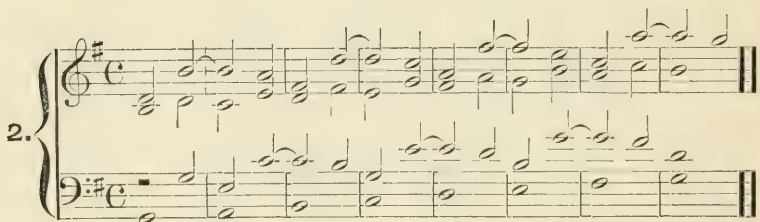


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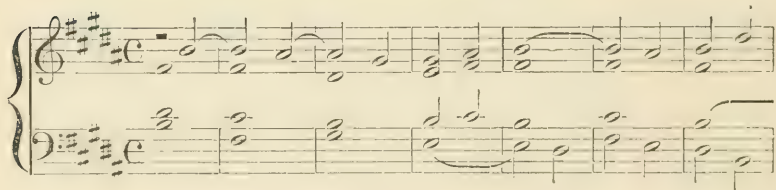
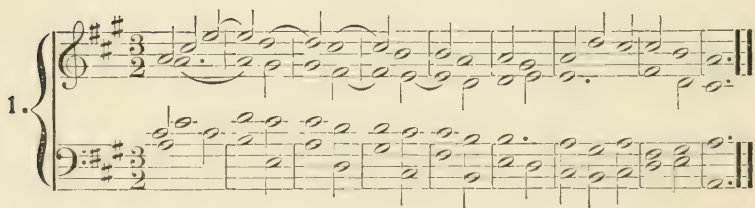


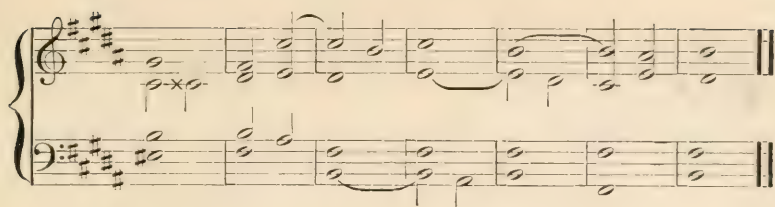
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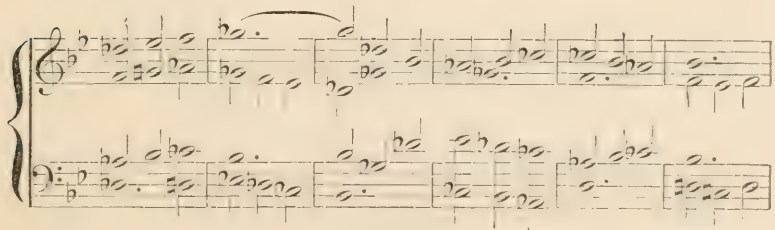
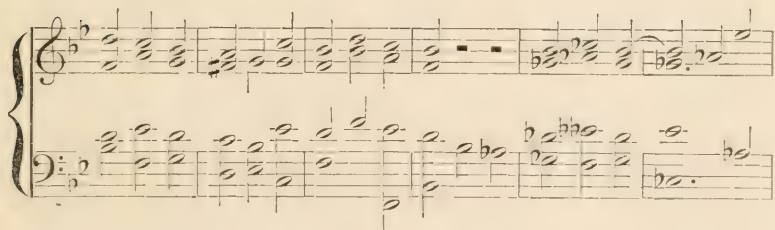
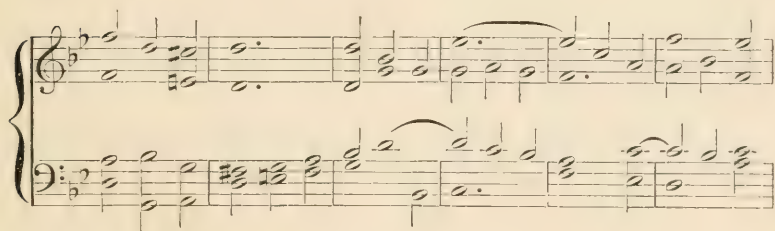
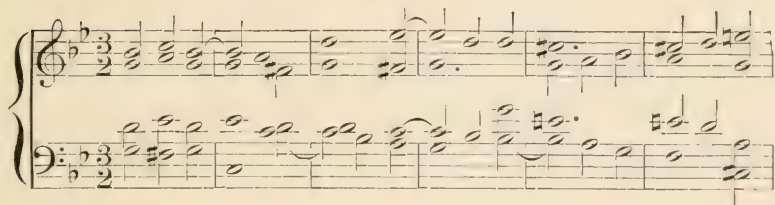
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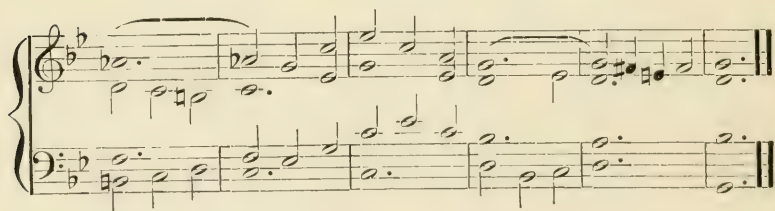
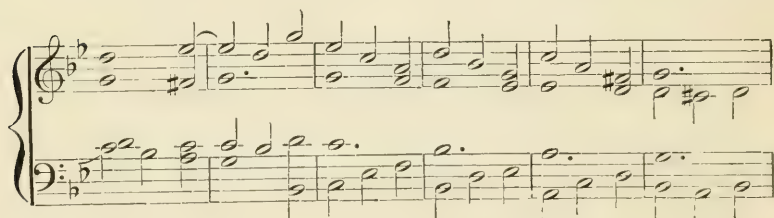
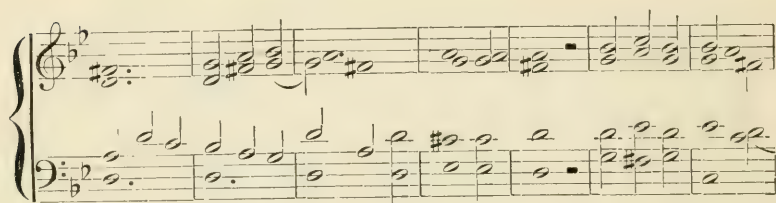
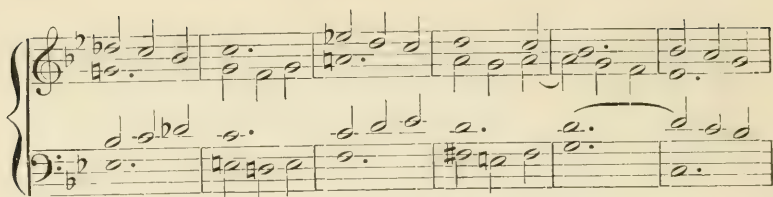
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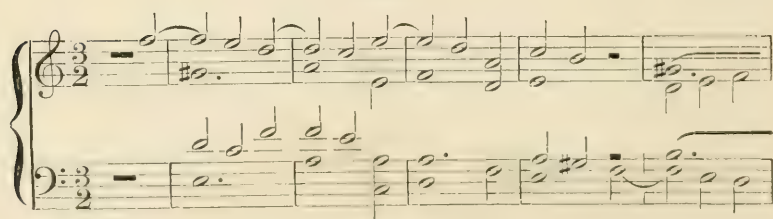


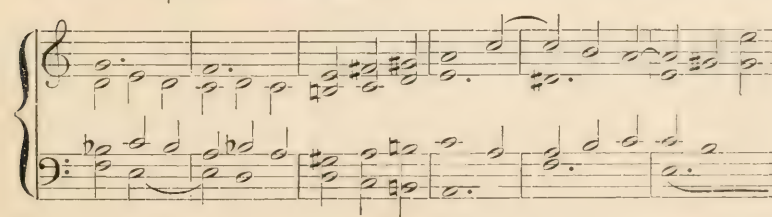
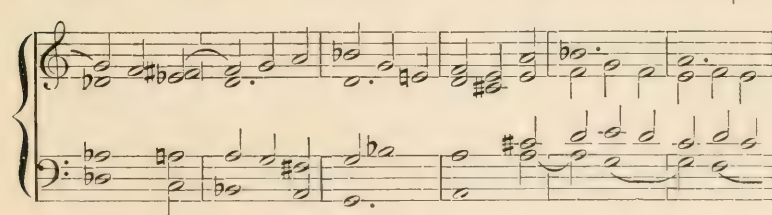
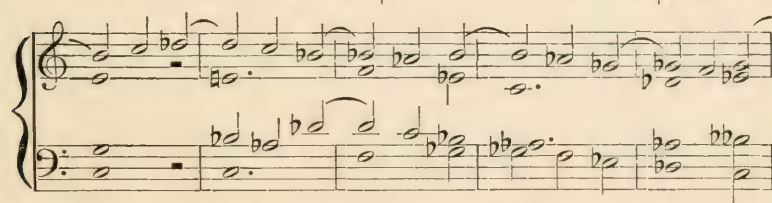
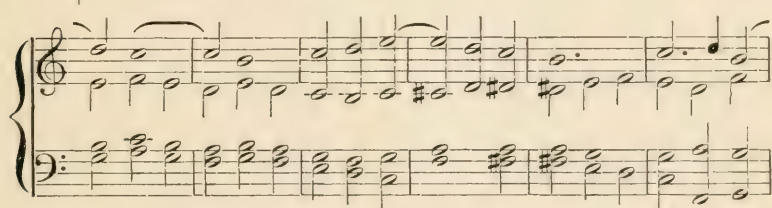
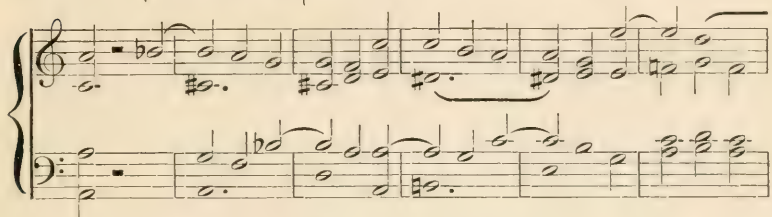
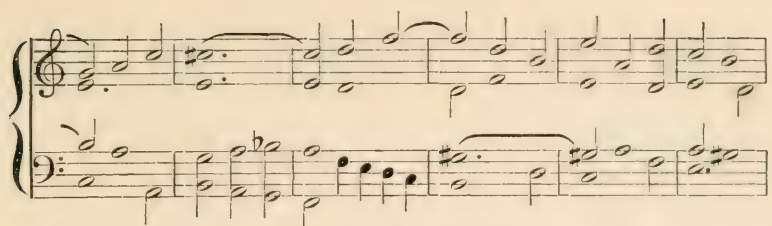
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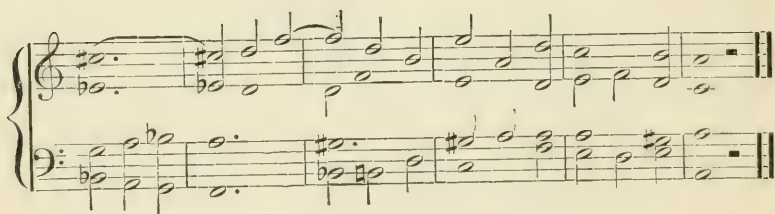
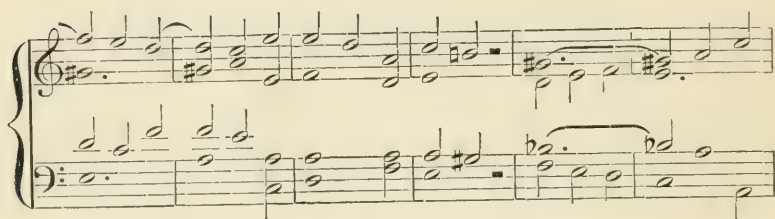
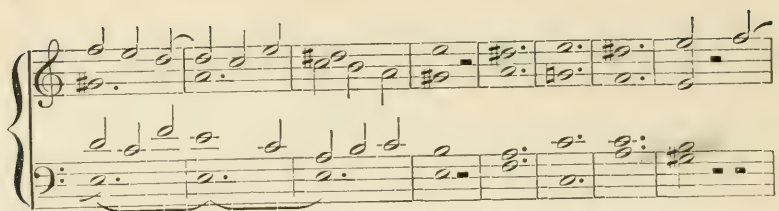




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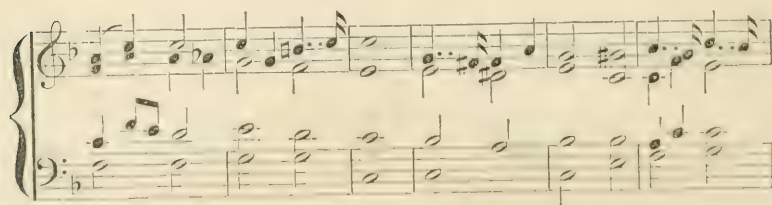
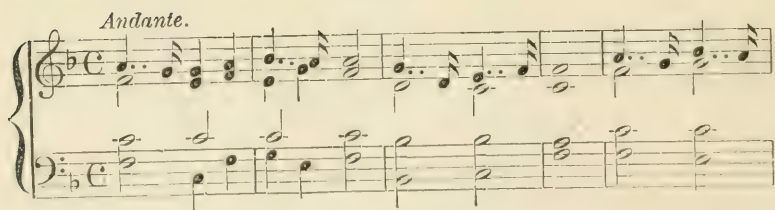


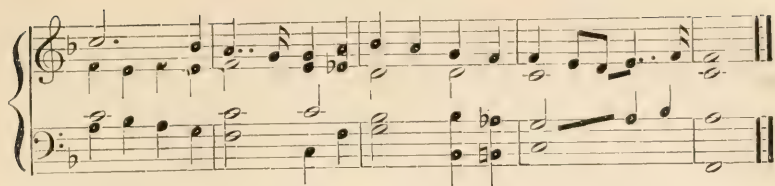




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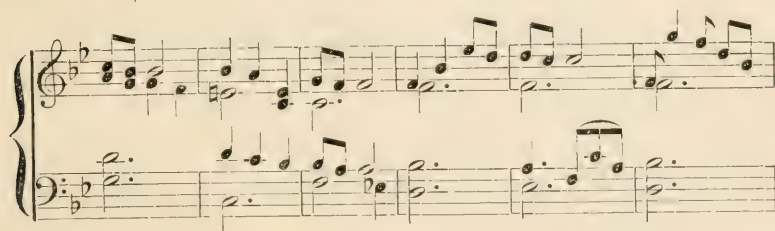
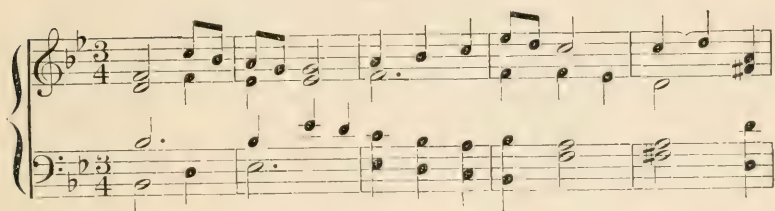
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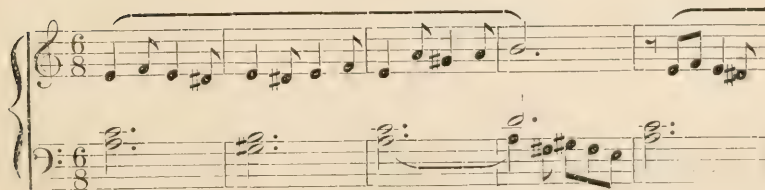
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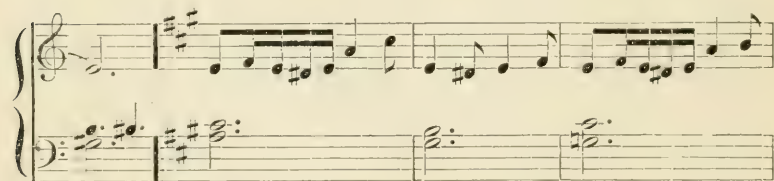
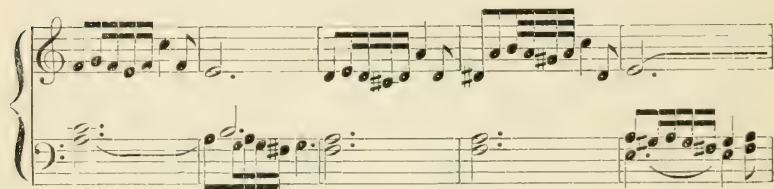
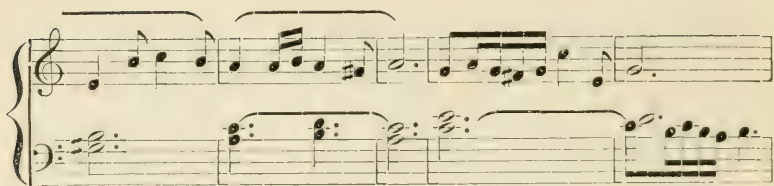
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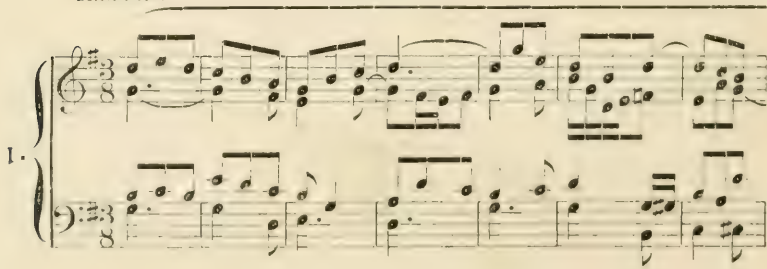
THE EMBROIDERY.

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Andante.



First system of musical notation, featuring a treble and bass staff. The key signature is two sharps (F# and C#). The music includes a crescendo marking (*cres.*) above the treble staff and another (*cres.*) above the bass staff. The notation consists of eighth and sixteenth notes, with some beamed sixteenth notes in the bass staff.



Second system of musical notation, continuing the piece. It features a treble and bass staff with the same key signature. The notation includes various note values, including eighth and sixteenth notes, and rests. The system concludes with a double bar line and a repeat sign.



Third system of musical notation, continuing the piece. It features a treble and bass staff with the same key signature. The notation includes various note values, including eighth and sixteenth notes, and rests. The system concludes with a double bar line and a repeat sign.



Fourth system of musical notation, continuing the piece. It features a treble and bass staff with the same key signature. The notation includes various note values, including eighth and sixteenth notes, and rests. The system concludes with a double bar line and a repeat sign. A piano marking (*p*) is visible above the treble staff.

First system of musical notation, measures 1-4. The key signature is one sharp (F#). The time signature is 3/4. The music is written for piano (p) and includes triplets in both the treble and bass staves.

Second system of musical notation, measures 5-8. The key signature is one sharp (F#). The time signature is 3/4. The music is written for piano (p) and includes a triplet in the bass staff.

Andantino.

(Page 108.)

Third system of musical notation, measures 9-12. The key signature is one sharp (F#). The time signature is 3/4. The music is written for piano (p) and includes a triplet in the bass staff.

Fourth system of musical notation, measures 13-16. The key signature is one sharp (F#). The time signature is 3/4. The music is written for piano (p) and includes a triplet in the bass staff.

Fifth system of musical notation, measures 17-20. The key signature is one sharp (F#). The time signature is 3/4. The music is written for piano (p) and includes a triplet in the bass staff.

First system of musical notation, consisting of a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#). The music features a complex harmonic texture with many beamed sixteenth and thirty-second notes, creating a rapid, flowing melody in both hands.

Second system of musical notation. It begins with a *cres.* (crescendo) marking above the treble staff. The notation continues with intricate harmonic patterns and rapid passages in both staves.

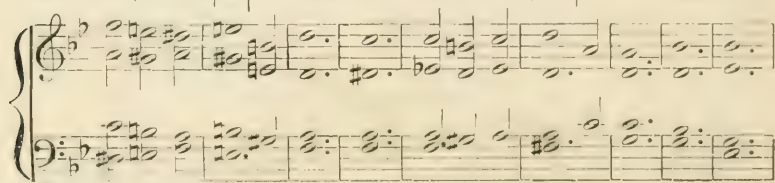
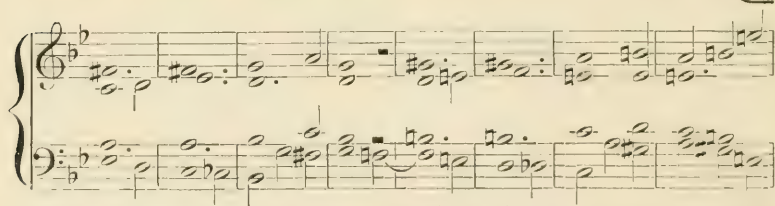
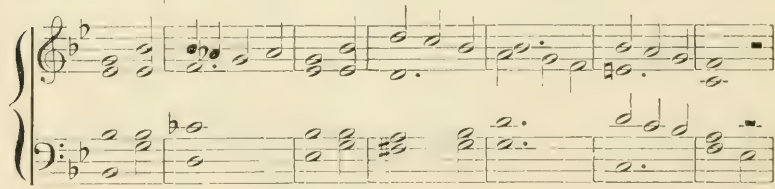
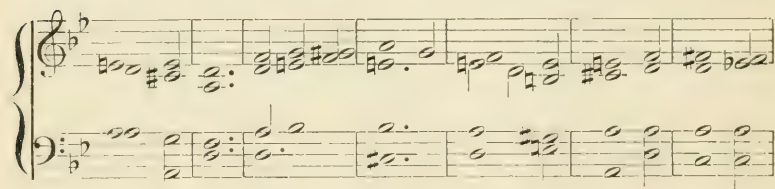
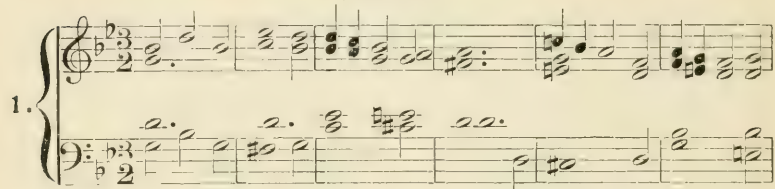
Third system of musical notation. It features a *p* (piano) dynamic marking above the treble staff. The music maintains its complex harmonic structure with various intervals and rapid note groupings.

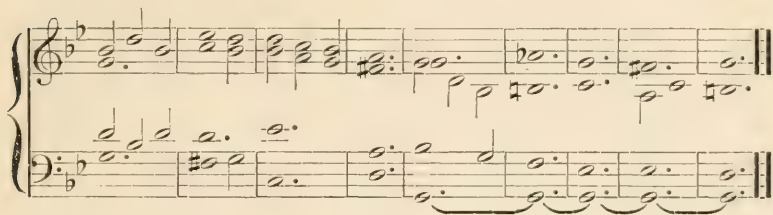
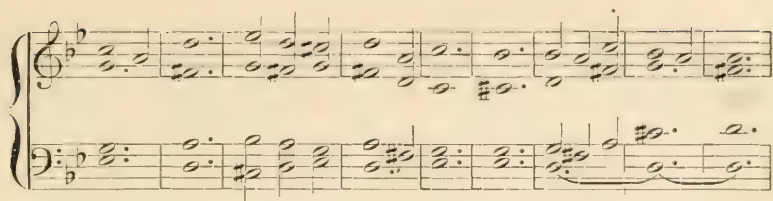
Fourth system of musical notation. It includes a *cres.* (crescendo) marking above the treble staff and a triplet of eighth notes in the bass staff, indicated by a '3' over a bracket. The piece continues with dense harmonic textures.

Fifth system of musical notation. It features a *f* (forte) dynamic marking above the treble staff and another triplet of eighth notes in the bass staff, marked with a '3' over a bracket. The system concludes with a final chord in both hands.

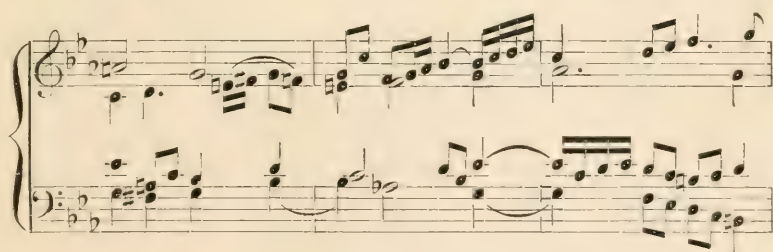
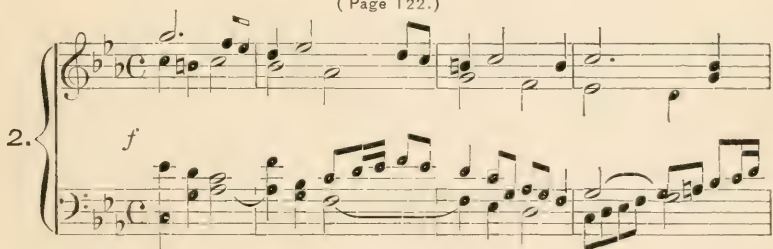


(Page 121.)





(Page 122.)



cres.

f *p*

cres. *f*

(Page 123.)

Lento.

3.

First system: Treble and bass staves with a key signature of one flat (B-flat). The melody in the treble staff features eighth and sixteenth notes, while the bass staff provides harmonic support with chords and moving lines.

Second system: Continuation of the first system, showing more complex rhythmic patterns and chordal textures.

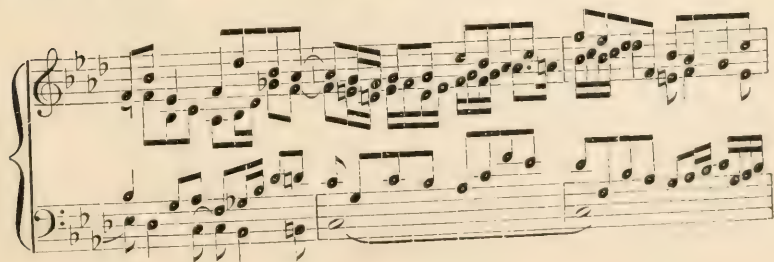
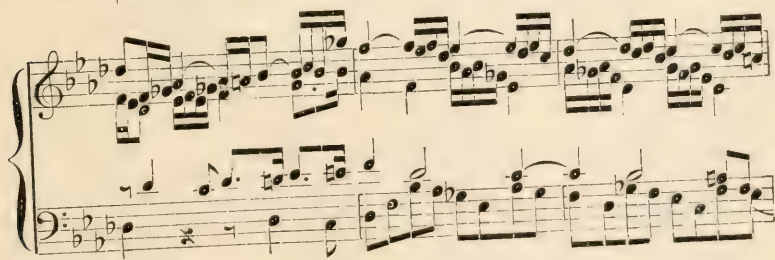
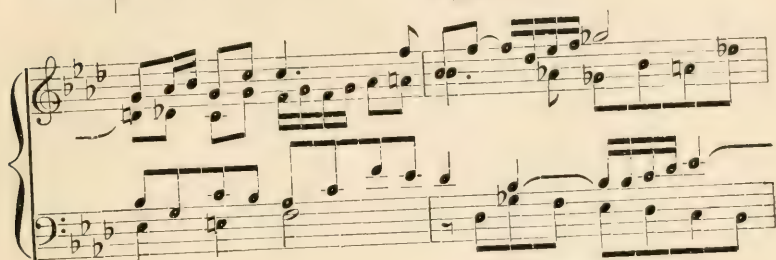
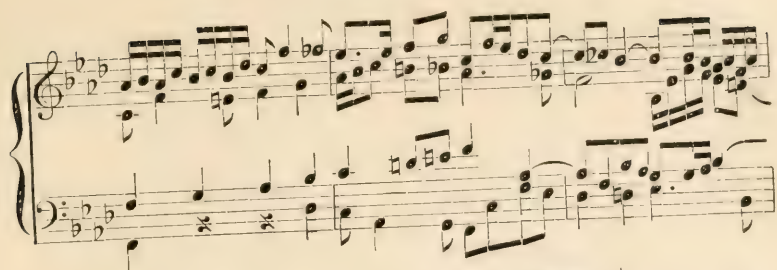
Third system: Continuation of the first system, ending with a double bar line.

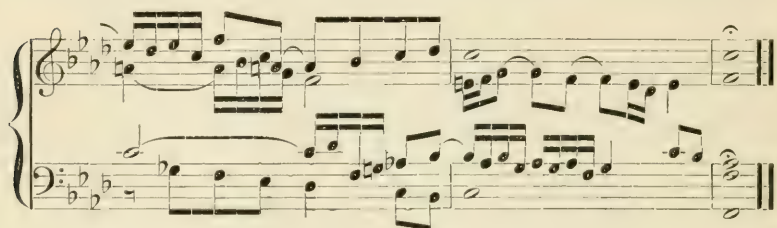
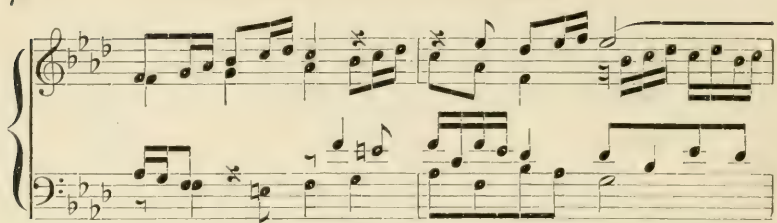
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4.

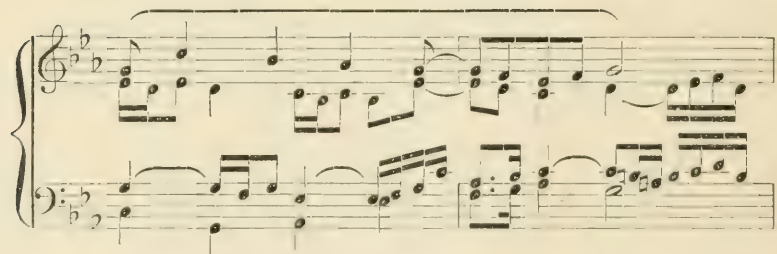
Fourth system: Treble and bass staves with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The melody in the treble staff continues with eighth and sixteenth notes.

Fifth system: Continuation of the fourth system, showing more complex rhythmic patterns and chordal textures.



*Moderato.*

(Page 124.)



This page contains five systems of musical notation for piano, written in B-flat major (two flats). Each system consists of a grand staff with a treble and bass clef. The notation includes various chords, arpeggios, and melodic lines. Dynamics such as *f* (forte), *p* (piano), and *cres.* (crescendo) are indicated. The piece concludes with a double bar line.

System 1: Treble clef has a melodic line with eighth and sixteenth notes. Bass clef has a rhythmic accompaniment with eighth notes and chords.

System 2: Treble clef continues the melodic line. Bass clef has a rhythmic accompaniment with eighth notes and chords.

System 3: Treble clef continues the melodic line. Bass clef has a rhythmic accompaniment with eighth notes and chords.

System 4: Treble clef has a melodic line starting with a forte (*f*) dynamic. Bass clef has a rhythmic accompaniment with eighth notes and chords.

System 5: Treble clef has a melodic line starting with a piano (*p*) dynamic. Bass clef has a rhythmic accompaniment with eighth notes and chords. Both staves end with a double bar line.

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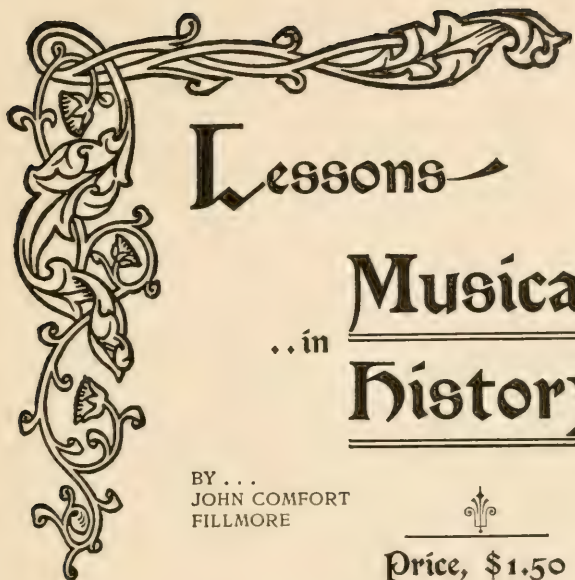
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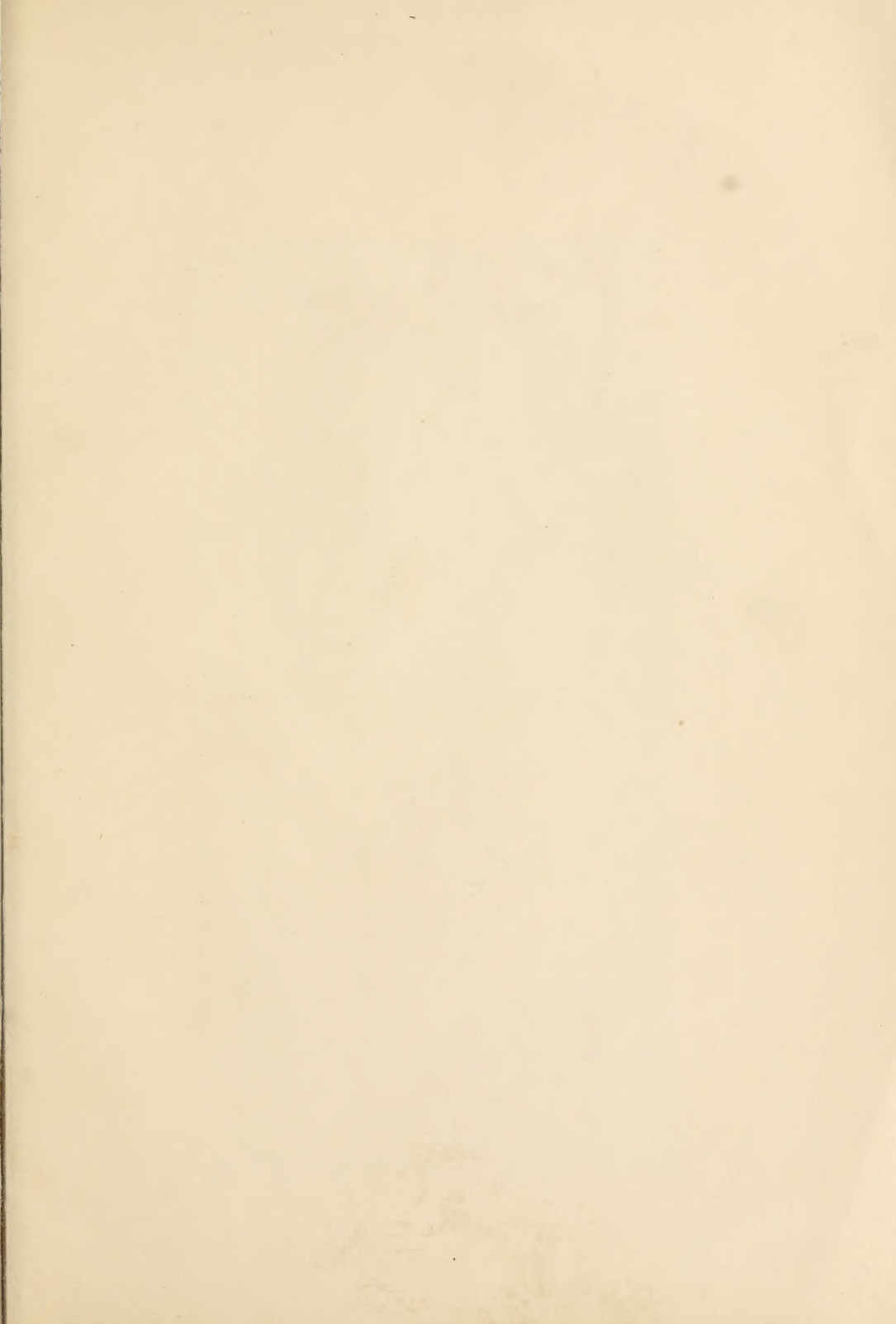
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